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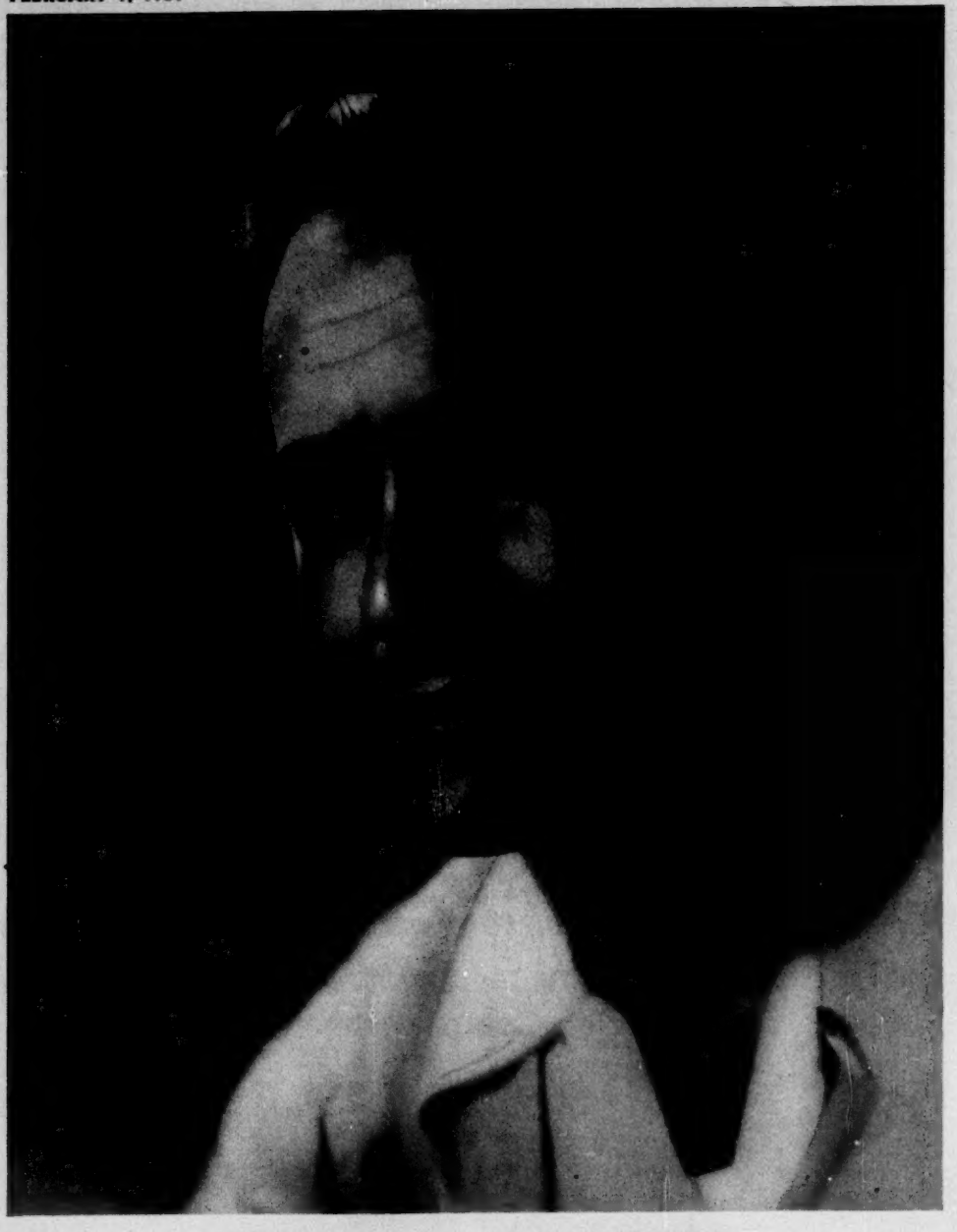
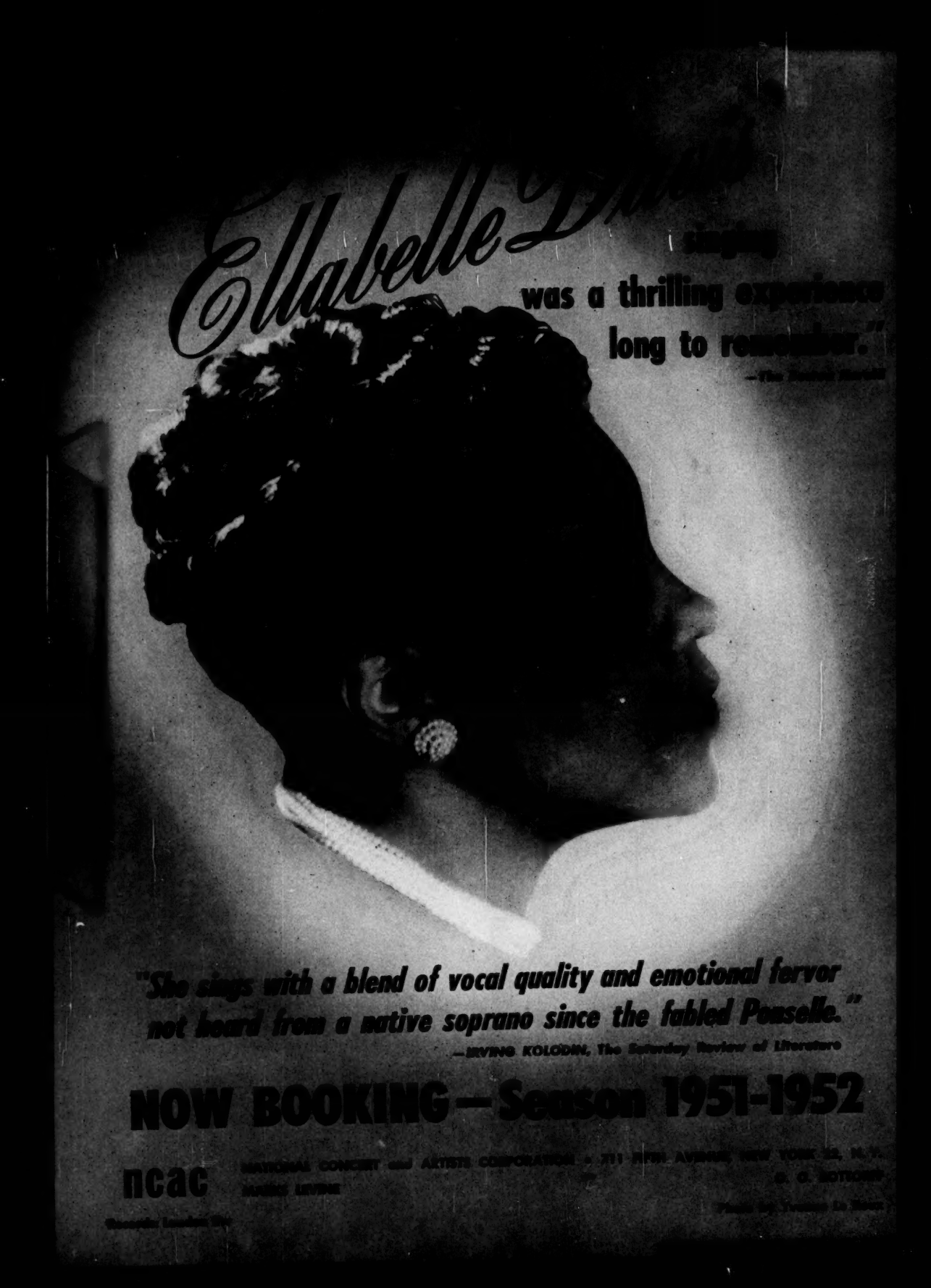


ANDREA PALESTRINA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singing
was a thrilling experience
long to remember."
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not heard from a native soprano since the fabled Pauselle."
—IRVING KOLODIN, The Saturday Review of Literature
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musical COURIER

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MUSIC will continue to play an important role in the country's welfare and happiness, whatever the defense sacrifices which all will gladly make.

• • •

The color TV battle may seem like "ancient history" soon, with war uses making necessary the placing of priorities on cobalt and other substances needed for electronic equipment, but vital for national defense.

• • •

Our Government should take due note of the pension fund of $6,926 a year which the Finnish Parliament voted recently to that country's chief composer, Sibelius. After all, his works have proved to be Finland's most exportable product.

• • •

Industry to the Rescue

THE increasingly difficult road which the symphony orchestras of the country have had to travel has been described at some length in the Musical Courier (issue of Dec. 1, 1950). It has been recognized that a powerful new ally exists in industrial organizations, many of which have been interested in "buying out" specific concerts, with tickets presented free to their employees. It is a relatively new form of patronage, one which offers an interesting scope for cooperative enterprise.

An example of such activity is described in a letter received from A. H. Miller, manager of the Duluth Symphony Orchestra. He writes that on Jan. 14 this organization played an entire program bought out by the Coolerator Corporation, manufacturers of electric refrigerators and deep freezers, for its employees and their families. It was recorded for the Voice of America to be beamed to the far corners of the world.

Somewhat the same plan has been utilized from time to time elsewhere. For example, the Indianapolis Symphony Orchestra, under Fabien Sevitzky, has this season scheduled a series of six Industrial Concerts sponsored by various firms in or near that city, the seats given to their employees and their friends.

Dr. Sevitzky has estimated that the increased revenue from this source is more than enough to meet the added cost of symphonic operation in that city. In addition, there are nine high school programs, three municipally supported programs called "Meet Your Symphony" and two children's events sponsored by the women's committee of the orchestra, besides the regular subscription events and other engagements on tour.

Among other groups which have tried industrial sponsorship are the Utah Symphony, which receives $20,000 from 13 broadcasts with costs defrayed by the Kennecott Copper Corporation, and the Milwaukee "Symphony under the Stars" Orchestra. The latter has tried out with success a series of concerts for Allis-Chalmers and other companies situated in its locality. Department stores and business offices are among organizations which in the past have purchased the "house" for certain concerts.

Such expedients do not by any means dispose of the serious problem of orchestral sponsorship in an age when private capital has somewhat withdrawn from the field of musical patronage. But in a period when industries are due to boom because of added national spending for defense, it is logical that some of the proceeds be devoted to the promotion of cultural activities.

Civic Concerts' Achievement

A remarkable record was that recently marked by the announcement that 50,341 concerts had been given under the auspices of Civic Concert Series in the thirty years of its existence. O. O. Bottorff, its president and president of NCAC, made these figures public at the organization's thirtieth annual meeting, held in the New York Athletic Club.

Every State in the Union is represented, he said, among the 900 cities in which Civic Concert Service now operates, and the national average for the number of concerts presented annually in each town is 5.3. These series have been given without "one cent of financial deficit to either the national or the local Civic organizations," and this has been the case "all through the depression, during the war period and post-war inflation, up to the present time, when we are again going into a critical period of national mobilization, with its accompanying economic pressures." Mr. Bottorff predicted that the second half of the century "would produce proportionately greater strides than had the generation just passed, in the realization of Civic Concert Service's aims, to bring more great music to an ever-increasing number of Americans."

Certainly this is a laudable aim, just as the past achievement is remarkable. Congratulations are in order —as are the best hopes for future exploits of an even more impressive kind—on the part of this valuable organization.

ON THE COVER

Andrea Palestrina, voice teacher and opera coach, besides giving instruction at his New York studio in Steinway Hall, heads the vocal department and Opera Workshop at Marymount College, in Tarrytown, N. Y. He re-opens his Hollywood headquarters in June. In August he will inaugurate a studio in Rome, returning to New York in October.

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Seventy-second Year
February 1, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

ONE of our operatives recently reported in that Miss Lily Pons, coloratura soprano, of Paris and New York, would be taking her first ballet lesson at the School of Ballet Repertory. A hasty telephone call to the school confirmed the report. "Yes, Miss Pons is indeed taking classes here, starting from Saturday morning. No, the press will not be present. Yes, you may drop in if you wish."

We were there that Saturday and were received by Arthur Mahoney who, with Thalia Mara, runs the school. He is a handsome, medium-sized, excitable man. "Well," he began, "seems that Miss Pons did a dance sketch out in California and liked it. Felt much better physically after dancing, you know. Gave her some exercise. So she decided to study ballet."

For a week or so, Mr. Mahoney said, he went to Miss Pons' house to give her lessons. "Our studio was the bathroom. It was the least slippery place in the house, and there was something for her to hold on to. Her bathroom is about nine by eighteen feet. Bigger than my own living room," added Mr. Mahoney, reminiscently. "By the way, she has beautiful hands and feet. I can't help admiring her feet myself. Tiny, with a natural arch."

It was Miss Pons' idea to come to class, Mr. Mahoney informed us. He told her that she wasn't advanced enough. "'I'll have to put you in the children's class,' I told her. *'Oh, très, très bien!'* she said. Perfectly delighted, she was. She's a real trouper. Come in and look at our classroom."

The classroom was a large stage, about twenty-five by forty-eight feet, raised a foot high. Mirrors were along one wall, a ballet barre on the other, and a piano, upon which an accompanist was patiently playing, stood at the foot of the stage. Miss Mara, a pretty, petite young lady, was holding an intermediate class. "Take bigger steps," she was saying as we entered. "Think more about your arms. Ready? *And* one, two, three, *one*, two three, smile, don't giggle, use your *arms*. . . ."

PROMPTLY at noon Miss Pons bustled in, accompanied by her secretary, a tall, quiet woman named Ellanore Smith. Miss Pons brought a lot of energy with her. "Oh, I'm so tired, so busee!" she said, in the meantime excitedly examining the studio. "Now, now," said Mr. Mahoney, severely, "None of that stuff here!" Miss Pons was delighted, and laughed at him. "He's a tough man," an onlooker jokingly said. "I am tough, too," said Miss Pons. "Did you bring your clothes?" asked Mr. Mahoney. "Ah, yes, I have my *habillement*. Where do I dress?"

She presently emerged in black tights, red ballet slippers, pink socks and a neckerchief to match. She went into the classroom and sat in a chair waiting, with a dozen other children, for the class to finish. Nobody paid any particular attention to her. She watched the children intently, and then said "How cute!" About five minutes later the class came to an end, and Miss Pons was introduced to Miss Mara. "You will have a hard time with me," warned Miss Pons. "I don't think so," answered Miss Mara. She took Miss Pons' hand and led her to the barre, placing her in the middle of a group of children. All lined up and Miss Mara faced them. "I don't want any talking. Second position, now. *And* one and two. . . ." The pianist started up and the class was under way.

There were about twenty girls in the class, age level apparently from 8 to 15. Miss Pons was by no means the tallest of the group. Gallantly she went through the exercises, her face concentrated in thought. Once or twice Miss Mara walked over to her and gave instructions or advice on a detail. For the most part, Miss Pons got no more or no less attention than any of the other girls. She *has* tiny feet. About the natural arch we are not equipped to say.

IN the background Mr. Mahoney was admiring her. "Right now the class is learning the five positions, *battement, tendu, rond de jambe, positions de bras*. She gets it right away. It's amazing! You know, I didn't give her half these things before. She's very limber, I want to tell you that! Look how that leg goes up! I'm going to have some photographs taken next week. I'll send you some." (Mr. Mahoney was as good as his word; see photo below.)

The class was deployed for *port de bras* exercises, and Miss Pons was placed in the second row of girls. *Balancé* exercises followed, and Miss Pons had a little trouble. Miss Mara took one hand, a tiny girl on her right the other, and the three practiced together until Miss Pons all of a sudden got the idea and automatically slipped into the rhythm. Mr. Mahoney, watching, beamed. "She's a trouper. That she really is."

Miss Pons was excused from the class fifteen minutes before the end. She had been exercising hard for three-quarters of an hour, and gratefully sank into a chair. Somebody asked her if she were tired.

"But *non*," she said. "Only hot. I was never really stiff. No pain, nothing. I know how to breathe. Singing is like the athletics, it maintains you feeling very well, I am never out of breath even if I never do sport. Singers die always very old, did you not know?" She looked at the youngsters on stage, singling one or or two out for admiring comment. A few mothers nearby pricked up their ears. "In the Opéra ballet they call these little ones *les petits rats*. Ah, I am having such fun. With music it is entirely different than when Mr. Mahoney"—she pronounced it *Moh*'oney—"taught me at home."

She slipped away to dress. When the class ended we spoke with 10-year-old Susan Glantz, whose hand Miss Pons had been grasping in the *balancé* work. Susan was holding up her left hand as though it were something to be framed. "I am not going to wash it," she firmly stated. "Smell!" We smelled, and sure enough there were strong traces of the Pons perfume. Susan was starry-eyed. "I held her hand three times," she unbelievingly said. "What do you think of Miss Pons as a dancer?" we asked Susan. *"Three times!"* Susan said.

THE other girls were huddled together, comparing notes, completely out of hand. Sally Thompson, 13, was willing to act as their spokesman. "As a dancer," she judiciously said, "I think Miss Pons is doing very fine. Especially since this is her first class. Of course, we're really a little too advanced for her. I think it's very nice that she went into a children's class. Most adults wouldn't. It shows she isn't stuck up. She wasn't embarrassed at all, she was just one of us. It makes the children more ambitious, makes them want to work better when they're in front of a celebrity." All this Sally said in one breath. The rest of the girls listened, nodding in approbation, and then went back into their huddle, with many glances at the door through which Miss Pons had disappeared.

We approached Miss Pons as she was leaving, and told her of her young colleague's estimate. Miss Pons was enchanted. *"Sur le bouche des enfants*—how do you say it? From the mouths of children come wisdom."

"FROM THE MOUTHS OF CHILDREN . . ."

"Met" Restages Double Bill With New Settings

AMONG the leading events in the Metropolitan Opera's recent calendar were a controversial new scenic production of Cavalleria Rusticana and Pagliacci; the return to the company of Zinka Milanov as Santuzza; the debut of Fritz Krenn, an excellent Viennese buffo-baritone, as Baron Ochs, and the first assumption by Helen Traubel of the role of Marschallin in Der Rosenkavalier.

The "twin" operas returned to the repertory on Jan. 17 and despite a controversial and colorful new staging seemd heavy fare for an evening's entertainment. Cavalleria came off best. Personally, this reviewer liked the new Horace Armistead sets, with the wineshop centered and the high bridge typical of hillside villages. The lighting, while over-stressed, provided an accentuation of the expressive music. The change of the church from left stage to right did not indicate any particular originality; besides, it cramped Santuzza's entrance. The use of cart and the histrionically gifted donkey (kidnapped from the Pagliacci opus) were "cute" touches, but not necessary for the dramatic impact of the work. One wondered also whether the barber shop would have been open on Easter.

Mr. Erede has previously given cause for rejoicing over new vitality in conducting and instrumental response. In his reading of this score, the results were somewhat disappointing. The direction was on the slow side and lacking the brilliant sweep of other hearings.

It was a pleasure to welcome Zinka Milanov to the "Met" stage again. Although there was some difficulty in the extreme top range, and the remembered translucent quality has settled into a warmer, heavier tone, she showed that for emotional impact and sheer beauty of utterance, she can still outsing many of her confreres.

Richard Tucker, despite the handicap of a costume which resembled that of a small town "sport," triumphed with a convincing enactment and magnificent singing. The bravos after his Drinking Song and the Addio made the house ring. Martha Lipton was a handsome, if conventional, Lola and sang mellifluously. The Alfio of Clifford Harvuot was well thought out and tonally pleasing. But the Mamma Lucia of Jean Madiera was artificial, over-acted and vocally uneven.

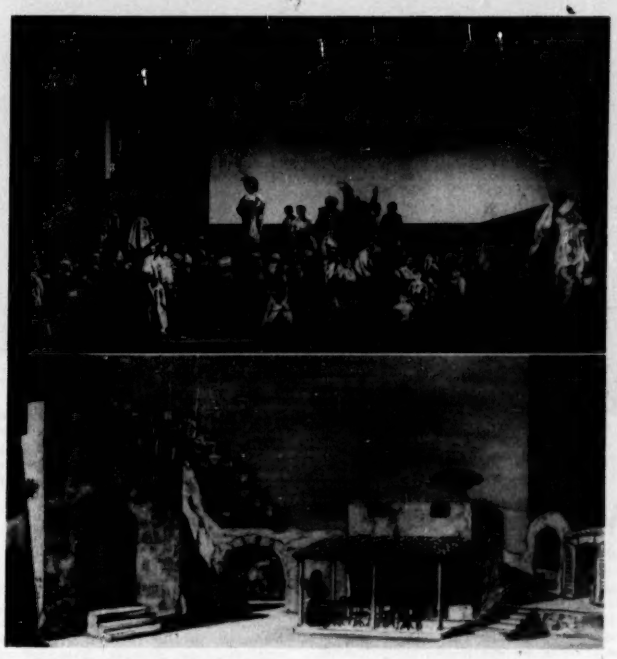
If one did not always agree with him, credit should be awarded young Hans Busch for his imaginative enterprise in the staging. There was sincerity in his direction, even though the results were sometimes more amusing than tragic, as intended.

Pagliacci with New Cast

The second opera of the evening resembled a choreographer's nightmare. Set in what appeared to be the bombed-out ruins of a continental town, with most of the action posed on a stark, oblong platform center stage, it was a travesty of the beautiful, if dated, operatic "thriller." Beginning with the Prologue, gorgeously sung by Leonard Warren on stage instead of appearing before the curtain, much of the action had strange departures, with leprechauns, seemingly, leaping around or carrying huge, no-purpose drums; with Delia Rigal as Nedda, making a brazen hussy of the supposedly appealing heroine, and with Ramon Vinay, hampered by ludicrous costuming, losing the punch of his Ridi, Pagliacco air because of the uncertainties of the curtain drapery. The sole recognizable figure was the Beppe, who remained within reasonable bounds on stage.

The quaint pantomime of the play within a play was practically nil and after the one effective moment of the death scene, the climactic ending was destroyed when Vinay-Canio burst through one of the useless drums while Warren-Tonio stole the final lines of the tenor, *"La commedia è finita"* for no plausible reason.

The cast worked valiantly. Frank Guarrera was an earnest young Silvio, and quite an emotional scene was played by Nedda and him under the movable tree. Thomas Hayward sang pleasingly as Harlequin, Erede brought vigor and spice into the lovely music. As far as the direction was concerned, one could sense that no effect and expense had been spared. Max Leavitt, who staged the Leoncavallo work, overlooked the indubitable fact that Pagliacci, like the preceding Cavalleria, needs only splendid singing to get over the footlights. It can be produced with home-made costumes, a small town chorus and no scenery, and still offer an arresting performance. This presentation was completely unmusical in style and verged on artistic travesty. M. C.



NEW METROPOLITAN PRODUCTIONS . . . Above, the arrival of the players in Pagliacci, with Delia Rigal as Nedda (at left) and Ramon Vinay as Canio (at right). Below, sketch for Cavalleria Rusticana. The new scenic designs for both operas are by Horace Armistead.

Resnik as Santuzza

On Jan. 19, the double bill had its second showing. Regina Resnik sang Santuzza in Cavalleria and was fully convincing vocally and histrionically. She gave her interpretation the benefit of her warm, expressive vocal means and in her acting showed great sensitivity and intelligence. Her admirable delineation was greatly applauded. Martha Lipton, Jean Madeira, Richard Tucker and Clifford Harvuot were heard in their original assignments.

The evening closed with a repeat performance of Pagliacci with the original cast. Erede again was conductor. Special praise must go to Kurt Adler, who has raised the standard of the chorus to new heights. H. W. L.

Erna Berger as Rosina

The Barber of Seville again delighted a large, appreciative audience on Jan. 18. Rosina had a sprightly and capable interpretation by Erna Berger, who got off to a sure start by brilliant singing of Una voce poco fa. In the Lesson Scene, Miss Berger sang Pur Dicesti by Lotti. The capable cast also comprised Eugene Conley as Count Almaviva, Lawrence Davidson as Dr. Bartolo, Giuseppe Valdengo as Figaro, Cesare Siepi as Don Basilio, George Cehanovsky as Fiorillo, Herta Glaz as Berta, Alessio De Paolis as a Sergeant and Ludwig Burgstaller as Ambrogio. Alberto Erede conducted with a decisive beat. H. I. B.

(Continued on page 7)

There's *Magic* In a Song

Real power of folk music consists in age-old role of adjusting the performer to his environment.

AN EGYPTIAN PROCESSION . . . Music has served through the ages to inspire a more fervent and militant step in the street parades of every nation, the drum and shrill wind instruments being especially effective in this function.

By Avrum Rothenberg

WHAT do we mean when we say that a singer is inspired? Or that a song has something "magical" about it? Is this merely a figure of speech, a fanciful way of expressing our enthusiasm—or is there a real meaning in the expression which can provide clues to the basis and origin of folksong? Is there perhaps a deep reason for the fact that it is precisely when we are most deeply moved, "carried away" by a song that we utter the word "inspired?"

Actually, there is a real and direct connection between primitive magic and the origins of music. Folksong developed out of and side by side with "magic" in the childhood of the human race and it is necessary to understand this connection if we hope to grasp the meaning and function of folksong in our own lives and activities.

Every society, even the most primitive, has a folksong tradition and folksongs touch every aspect of the people's lives and work: birth and death; marriage and initiation into adulthood; struggles and victories; heroes and traitors, weather and medicine,—literally every conceivable corner of their experiences. We also know that every society pursues (or has pursued) what may be defined as magic practices, designed to influence nature in its favor; to increase its food supply and to protect it against physical destruction by its enemies, animal and human.

"Influencing" Reality

The Maoris of New Zealand, for example, cultivate a sweet potato known locally as the kumara. Between planting and harvesting, the crop is in danger of destruction of seasonal storms, so during this period, extremely critical for the tribe's food supply, Maori girls go into the fields and do a potato dance. They mimic the wind and the rain and the smooth growth of the crop, and accompany these movements with a song calling on the crop to follow their example and grow rich and full.

This is magic—the enactment in fantasy of a reality strongly desired by the group in the hope of effecting a real change in nature which will favor it. Yet, though this method of influencing nature is an illusion, it is not at all futile. The dance has no direct effect on the growth of the potatoes, but it does inspire the girls themselves to believe that the crop will be saved from hostile forces and that their work will not be wasted. They tend the crop with greater energy and care. Their ceremony changes their attitude towards reality and thus indirectly changes reality.

Such song and dance rituals are almost universal. And everywhere they are concerned with the group's main preoccupation and interest. Thus we have the hunting rites and dances of the North American Indians, who, before going on the hunt, danced out the actual chase, mimicking the animal pursued and caught. This was accompanied by singing of rhythmical and highly energetic verses. Although these songs and dances and incantations have no effect on the behavior of the buffalo or the stag, they do have an effect on the hunters. They derive confidence and courage from this pre-enactment of the hunt and its success, as a result of which experience they actually become better hunters. There is a noticeable change of attitude on the part of the group toward its task.

Magic and Folksong

It is exactly this aspect of group singing—the change in the attitude of the singers towards a given activity—which is the link between magic and folksong.

IN ANCIENT EGYPT . . . Music of stringed instruments and the pipes were used to accompany various religious ceremonies. The procession shown was in honor of a Pharoah and is from a wall painting in the tomb of Zesser-Ka-Ra Soube (1415 B. C.), Dynasty XVIII Thebes.

Ed. Note.—Avrum Rothenberg is a special writer for UNESCO, and this article is published by authorization of that organization.

MUSIC ON A BOATING EXPEDITION . . . The uses of melody in lending rhythm to the oars is exemplified in an 18th century print by the Japanese artist, Torii Kuzomasu (1702-1763), showing players embarking for a sail on the Sumida River.

Among nearly all peoples there have survived a wealth of work songs—spinning, reaping, fishing, hauling, planting, building songs—which extend to literally every work activity of the group. Their function is to make the work easier by giving it a rhythmical character. In many parts of the world, special "song leaders" are hired whose only "work" is to lead the singing of the workers while performing their task.

In the Song of the Volga Boatmen the hauling cry, "E-uch-nyem!" begins and ends the improvised exhortation to the boat haulers. The rhythm of the song depends directly on the rhythm of the work. Similarly in the spinning songs we can trace the rhythm of the spinning wheel and in the words the feeling is often expressed that the song helps turn the wheel, thus giving the spinner the confidence that her work will be accomplished more quickly and smoothly. In these we have passed beyond the purely "magical" aspects of song, but the feeling is still there to some extent.

Here is a Brazilian song about a kind of coconut grown there:

COCO DENDE TRAPAIA
Roll them in a ball!
Roll the father in a ball,
Roll the mother in a ball,
Roll the son in a ball,
I too belong to the family,
I wish to roll like a ball.

It is not hard to imagine the ritual origins of this kind of song. And as a matter of fact many folksongs still heard all over the world show very clearly the marks of their beginnings in incantation magic.

In the following lines of a song sung by work gangs in the southern part of the United States, we can still recognize the incantation:

"I wish I was a contractor's son,
I'd stand on the bank and have the work well done.
If he don't work I'll have him hung;
Lawd, if he don't work I'll have him hung!"

Here we have the expression of a wish, in the knowledge that it is in the singer's power to change the course of events in his favor. And here we come to the real difference between primitive "magic" and its song-dance accompaniment and the folksong as we know it.

In the dance of the hunter (or the reaper or the fisherman) we see the savage hunter pre-enact the success of the hunt, striving in this way to impose his illusion on reality, to "make" his dreams come true."

In Civilized Society

In the folksong as such we see the same thing at a higher level. Civilized man has mastered nature to a very great extent but has done so by complicating his social relations to a far greater degree. Primitive society was simple and presented a weak but common front against nature. Civilized society is richer, more complex, more powerful, but it has always been divided. The conflict between nature and society, which is the basis of magic, has been replaced by the many conflicts between the individual and society, which are at the bottom of folksong and poetry.

In both cases, however, there is an intimate tie-up between activity and the sentiment of the music. Whether it's a cow-herd in the English countryside or an olive presser in the Balearic Islands, the same linkage is found. Thus the English folksong expert Cecil Sharp tells us that when he asked a farmer to sing a certain song for him, the farmer said he could not remember the words, but added, "If I were only driving the cows home it would come quickly enough." Similarly when an Alabama section hand was asked to repeat a "lining chant" he had sung that very morning, "he had to take a shovel in his hand and go through the movements of 'tamping' before the words and music would come." We seem at this point to have come back full circle to the magic uses of song when song and dance and work effort were still one and the same ritual.

In magic rites the group derives greater courage for the work in hand, by means of a subjective preparation for the hardships of its life. In folksong and poetry, while belief in the efficacy of the song is no longer a factor, the music still plays the same essential role of adjusting the singer and poet to his environment—and frequently of changing the environment itself. Because the folk singer lives and feels as his fellowmen do, he expresses not only his own feelings but theirs as well. This is why his songs remain alive and become so important a part of the community's culture. The folksong is by its very nature a force serving to unify the community for common effort. It is therefore no accident that the periods of greatest creativeness in the folk music of a nation have always led to the maximum common effort and the greatest social progress.

METROPOLITAN

(*Continued from page 5*)

Tucker Sings Faust

In a special benefit performance of Faust on Jan. 14 given for the Mizrachi organization, Richard Tucker sang his first Faust with the company. His impersonation was marked by genuine beauty of tone and much skillful evocation of the ardent lyricism of the role.

Traubel and Krenn in Rosenkavalier

The Metropolitan has a new singing star, at least for intricate buffo parts, in Fritz Krenn, who made his bow on Jan. 5 as Baron Ochs, a role which he sang and mimed brilliantly. The basso promises to be one of the major assets among the recently imported singers as, in addition to his gift for stage and his vocal artistry, he showed a modest charm which should endear him to discerning audiences.

Helen Traubel offered her first Marschallin, singing with warm, vibrant tones and characterizing the Princess von Werdenberg with gracious assurance. Risë Stevens continued to make the part of Octavian uniquely her own. The mezzo-soprano was in excellent voice and her acting, particularly in the scenes with the Sophie of Erna Berger was delightful. Miss Berger again impressed with clear tone and distinguished musicality.

One of the most superb moments of the melodious score came in Act I with the magnificent singing of the tenor air by Kurt Baum, who has no peer in this difficult, stratospheric music. The fine supporting cast included John Brownlee, as Faninal; Thelma Votipka as Marianne; Herta Glaz as Annina; Alessio De Paolis as Valzacchi; with Lorenzo Alvary, Emery Darcy, Paul Franke, Lawrence Davidson, Leslie Chabay, Barbara Troxell, Paula Lenchner, Margaret Roggero, Genevieve Warner, Etienne Barone, Ludwig Burgstaller, and Peggy Smithers completing the list. Fritz Reiner conducted.

M. C.

Magic Flute at Student Matinee

The first of the season's Student Matinees sponsored by the Metropolitan Opera Guild on Jan. 12 was Mozart's Magic Flute. The opera was conducted for the first time by Kurt Adler, who with a firm hand led the ensemble with great circumspection, clarity and a fine sense of the dramatic and lyric beauties of the work. Roberta Peters as Queen of the Night and Paul Franke as Monostatos appeared for the first time in these roles, both being effective in their assignments.

Kurtz Re-engaged for Houston

Efrem Kurtz, conductor of the Houston Symphony Orchestra since 1948, has been re-engaged for a two-year period by the orchestra's board of directors. The announcement was made on Jan. 22 by Miss Ima Hogg, president of the Houston Symphony Society, and Warren S. Bellows, chairman of the board.

San Francisco Opens Festival

By Charlotte Hiller

SAN FRANCISCO.—Dimitri Mitropoulos led the first concert in the series of eight, making up the annual Music Festival sponsored by the San Francisco Art Commission. His orchestration of Bach's Fantasy and Fugue in G minor was given a performance remarkable for grandeur and delicacy. Prokofieff's Third Piano Concerto, the conductor doubling as soloist, was marked by many surprising effects as well as orchestral splendor. Rachmaninoff's Second Symphony was the concluding work.

The second concert in the series under Mitropoulos offered the first local performance of Ernst Krenek's Symphonic Elegy for String Orchestra. Composed in 1946 in memory of his late friend and colleague, Anton von Webern, the Elegy offers another proof that twelve-tone rows can adequately express emotional values, if handled by a master. The composer acknowledged the enthusiastic response.

Nathan Rubin, young San Francisco violinist, appeared for the first time here with orchestra, playing the Mendelssohn Concerto. Although wanting in maturity, the interpretation revealed an unquestionably promising talent. Mr. Rubin's bow-arm is strong, his tone warm and commanding, his manner poised. The sonority, dramatic impact and grace of Beethoven's Leonore Overture No. 2 were realized to perfection. The Schumann Symphony No. 1 rarely reveals such rhythmic variety as it did on this evening. Falla's Dances from The Three-cornered Hat were served without sugar-coating, earthily gay and truly Spanish.

Serkin in Beethoven Series

The Symphony added a fourth concert to the regular weekly three to enable Rudolf Serkin to play all five Beethoven piano concertos within the first week of January. At the first event Mr. Serkin performed the first and fourth. His interpretation of Beethoven is unusually gratifying because of his deep respect for and response to the emotional values of the music. Pierre Monteux offered ideally balanced accompaniments. In a later program the pianist was heard in the second, third and fifth concertos. The orchestra has seldom given more subtle and balanced support under the same conductor. Other works on these programs were the fourth symphonies of Schumann and Brahms, the latter in particular having a memorable reading.

In the Opera Association Concert Series, Joseph Szigeti gave a recital including Bach's Partita in D minor, Mozart's Concerto in G minor, and Prokofieff's Sonata in D. The violinist was at his best in the last-named work, an exciting performance, but brought musical insight and beauty of tone also to shorter pieces such as Bloch's Nigun and Milhaud's Printemps. He was excellently assisted at the piano by Harry Kaufman.

Gregor Piatigorsky, presented by Larry Allen, Inc., and S. Hurok, gave a list remarkable for taste in programming. Opening with the Fantasiestuecke by Schumann, he played Bach's Suite in C major for cello alone with a sense of style, technical mastery. Milhaud's Concerto No. 1 deserved the loving care he lavished upon it, despite an uneventful third movement. Stravinsky's Adagio, Allegretto Grazioso and Presto, charming and original, and the Debussy Sonata, Ravel's Habanera, Bloch's Prayer, and Copland's Waltz and Celebration from Billy the Kid, dedicated to the performer, were other unusual items. Ralph Berkowitz was the accompanist.

Vaughan Williams Opera Staged

The Opera Repertory Theatre of the San Francisco State College, of which Giovanni Camajani is general director, has to its credit a fine production of Vaughan Williams' The Shepherds of the Delectable Mountains. This one-act opera manages to hold an audience's attention with very little in the way of dramatic plot. The Pilgrim, in his search of the Celestial City and the Eternal Life, encounters the three Shepherds and, comforted by them and encouraged by a Celestial Messenger, continues on his way, in the end reaching his goal. This slight tale of strong religious and philosophic undercurrents serves well enough for a composer of Vaughan Williams' resources. Mostly in a quiet mood, the music proceeds from the outset—solo viola with baritone—absorbingly to its climax. The student singers, some of professional caliber, were vocally and in bearing well suited to their task, much more so than those in Mozart's Bastien and Bastienne, which preceded it. The orchestra of 32 players in both works sounded exceptionally well trained under Mr. Camajani's leadership.

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Novel Broadcast Used To "Save" Seattle Symphony

SEATTLE.—"Master musician, who is also a master music salesman" is the way people are speaking of Manuel Rosenthal, Seattle's dynamic Symphony conductor. After pulling the Symphony from literal bankruptcy by taking the cause directly to the people themselves—getting their contributions in single dollars—Mr. Rosenthal gave a program titled "Music for the Heart" which thrilled these same donors, and made them eager for more. So eager in fact, that announcement has been made of a series of "pop" concerts which had been abandoned only a few weeks previously.

Methods Can Be Copied

The methods used to save the Seattle Symphony might well be copied by other orchestras of the country. For example, a 24-hour "round the clock" broadcast program was sent out in which, for a contribution to the Symphony fund, any requested record was played. This was done from the windows of the Frederick and Nelson department store, where funds were simultaneously collected from passersby.

In the concert of Jan. 8, Joseph Schuster gave a marvellous performance of the Schumann A minor Cello Concerto. The Schubert "Unfinished" Symphony was played especially well and Mr. Rosenthal included Leinsdorf's arrangement of the orchestral suite from Pelléas et Mélisande by Debussy and excerpts from Boris Godounoff, with the Seattle Symphony Chorus (Don Bushell, conductor) and Sten Englund as bass soloist. Altogether, it was one of those rare evenings which completely inspire the audience. JOHN HOPPER.

Los Angeles Concerts Offer Rich Variety

By C. Sharpless Hickman

LOS ANGELES.—The Philharmonic Orchestra opened its post-holiday season with Heifetz as guest soloist in the Walton and Glazounoff Violin Concerti in a program which also included Debussy's La Mer and the third Leonore Overture of Beethoven. The latter was given a sound, traditional reading, and under Alfred Wallenstein the orchestra scored brilliantly in the accompaniment to Heifetz.

The Philharmonic's second concert had Oscar Levant in the Tchaikovsky B flat minor Piano Concerto on a list with Rimsky's Scheherazade, and the lovely Vaughan Williams Fantasia on a theme by Thomas Tallis.

Music Guild and Roof Concerts

The Music Guild began its special series of Beethoven Quartets by the Hungarian String Quartet with two programs at which the outstanding offering was the C sharp minor, op. 131. This was playing in nice taste, but a bit lacking in penetration and power. At another recent Music Guild concert the Paganini Quartet was heard in Verdi's E minor Quartet, Reger's Quintet in A for Clarinet and Strings. Wagner's Adagio for Clarinet and String Quintet (with Mitchel Lurie as assisting artist) and the great E flat Septet by Beethoven, the latter given an especially eloquent reading.

The Philharmonic's remarkable young second flutist, Doriot Anthony, was again the mainstay of an Evenings on the Roof concert. Miss Anthony displayed stylistic adaptability and purity of tone in the G major Trio for piano, flute and bassoon (with Robert Turner and Frederick Moritz), Roussel's Three Pieces for Flute and Piano, Prokofieff's D major Sonata (both accompanied by Turner), Telemann's Suite for Flute and Strings. She was also the accompanist with cellist Michel Penha to Margery Mackay's singing of Ravel's Chansons Madécasses. Miss Mackay's soprano voice, though small, proved rich in quality, beautifully handled and very promising.

The first of two benefit recitals for the Roof was played by Joseph Schuster, cellist, with Robert Turner accompanying in four Beethoven works—the "Bei maennern" Variations, and the Sonatas in G minor (op. 5, No. 2), A (op. 69) and C (op. 102, No. 1). Schuster has an evenness of projection and warmth of tone consistently engaging, and was particularly fine in the Variations, the concluding Allegro of the C major Sonata and the Scherzo of the A major.

Choral Contrasts

Notable choral concerts of the Evenings on the Roof brought the Roger Wagner Chorale, and, a fascinating contrast, Palestrina's Pope Marcellus Mass on the same program with Stravinsky's Les Noces, sung in cantata form. With Roger Wagner conducting the Palestrina and Ingolf Dahl the Stravinsky, the Chorale was exemplary in tone, sensitivity, style and fervor. In the Stravinsky the four pianists and six percussionists equally deserved plaudits.

Another choral concert brought the American premiere of Kurt Weill's cantata The Lindbergh Flight, heard in a translation by composer George Antheil, sung by the Philharmonic Chorus of Los Angeles City College under Hugo Strelitzer. Commissioned in 1927 by the Berlin Radio, the score served to recall the Galahad aura of this historic occasion. It proved a prophetic musical treatment of a current event for radio; its form is still basic for today's arrangements, and its previous neglect in this country is puzzling.

Recitals and Opera

The Little Singers of Paris, in local concert, displayed unusual vocal gifts and instinctive musicianship. Though emotionally expressive, they somewhat lacked the mystical quality suitable to the early sacred works, but in Milhaud's Cantata de la Paix, based on Claudel's poem, they were superb.

The recitals by Rudolf Firkusny and the DePaur Infantry Chorus have been outstanding. Firkusny caused us to do an about-face in our thinking of the Barber Sonata (op. 26), which had been given here recently by Horowitz. Firkusny allowed the music to come to the fore, and it was immediately apparent that the Sonata is well-constructed and expressively beautiful. The DePaur Chorus, appearing like Firkusny on Mrs. L. E. Behymer's series, also at U.C.L.A. and Occidental College, again demonstrated a programmatic catholicity which was remarkable, and sang with unique vitality.

Numerous other recitals, dance and chamber music events were also presented. Gyorgy Sandor made his local bow on the Beverly Hills Philharmonic Society series, displaying brilliant piano technique, if not always equal musical sensitivity. The vocal recitals of Elena Nikolaidi, Jan Peerce and Dorothy Maynor were truly distinguished. Artur Rubinstein and Claudio Arrau were heard, the latter in a demanding program played magnificently. Salvatore Baccaloni also scored in well-styled operatic excerpts. Among local recitals, those by Marilyn Dickie, pianist (who will play April 14 in New York's Town Hall), and the English organist, John Lee, stood out, while Barbara Simons was excellent in Handel's Viola Concerto with the Santa Monica Civic Symphony.

Mary Garden's lecture under Mary Bran's auspices was an emphatic hit with a large audience. . . . A private hearing accorded recordings of the Essen, Germany, performance last spring of Ernst Krenek's 12-tone opera, Charles V, was sponsored here by U.S.C. and the local I.S.C.M. chapter. It proved frequently impressive in its heavily orchestrated pageantry and drama, though some portions were turgid and even morbid in mood, with the choral and vocal parts often expository and using long passages of *"sprechstimme."*

New Oratorio Society Bows

The Southern California Oratorio Society, newly organized choral unit, made its debut at the Los Angeles Philharmonic Auditorium on Dec. 31 in a performance of Handel's Messiah under its conductor, Frederick Davis. Soloists were Phyllis Moffat, soprano; Katherine Hilgenberg, contralto; William Olvis, tenor; and Ralph Isbell, bass.

RUTH MORRIS

SOPRANO

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Sunday, February 18, 1951, at 5:30 P. M.

Ruth Morris, American soprano, returns to her native country after six months of concertizing and study in Europe. The music critics of Europe, in the following comments, give their valuation of her voice and artistic ability.

London Times, Oct. 17, 1950: "For natural beauty, clarity of tonal quality, the voice of Ruth Morris is one in a hundred."

Amsterdam Daily News, Oct. 7, 1950: "A fine voice, well schooled. Ruth Morris made herself a good name last night . . . in the hall of the Concertgebouw."

Paris This Week, Oct. 20, 1950: "A rich, melodious voice . . . proves by the way she sings that it has been well cultivated. She will have a lot of success."

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Boston Concerts Show Many Novel Highlights

By Jules Wolffers

BOSTON.—At mid-season the concert picture in Boston is mixed. Quality of offerings is, generally speaking, high but, while attendance of locally-inspired series is good, the providing of sizable audiences for visiting artists is becoming quite a pull for local managements in spite of a smaller concert list. Possibly a combination of television and the international situation is keeping concert-goers at home; more than probably the situation will clear up in time.

Meanwhile the sold-out Boston Symphony Orchestra continues its interesting year. For the ninth pair, Charles Munch presented Bach's Christmas Oratorio to fine effect. Soloists were Marguerite Willauer, Janice Moudry, William Hess and James Pease. Outstanding was the work of the Arthur Fiedler-trained chorus—an anonymous group organized to assist the orchestra in some of its choral works.

Orchestral Novelties

Alexander Tcherepnin was the soloist in his own Piano Concerto No. 2 for a Boston "first" at the 10th pair. The fresh and agreeable work was well-received and the composer-pianist scored with his fine performance. Mr. Munch opened with Gluck's Overture to Alceste, and closed with a telling performance of the Bruckner Seventh.

Two Boston Symphony premieres featured the first concerts of the new year. Saint-Saens' quasi-oriental Overture to La Princesse Jaune proved to be brightly pleasant. Significant was Peter Mennin's Symphony No. 5, a strong and vital piece of polyphonic construction. This composer promises much. Lalo's Cello Concerto also called forth a sensitive, refined and musical performance from soloist Pierre Fournier. Mr. Munch brought the concert to a brilliant finish with Strauss' Don Juan.

French Violinist Bows

Principal attraction of the BSO Tuesday program of Jan. 9 was the American debut of Michele Auclair. The blond and slender young violinist played the Tchaikovsky Concerto with conviction and good style. Defects, at present, include more than a tendency to raspiness and some skittering over of the more difficult passages. She scored with the audience.

Among the recitalists, the program by Luboshutz and Nemenoff before a Boston Morning Musicales audience was a brilliant event. The pair have never played better here, and the capacity audience to benefit the Boston School of Occupational Therapy was unusually demonstrative.

On the Boston University series, James R. Houghton, baritone, sang intelligently and well through a balanced program with excellent assistance from Elizabeth Saucerman, pianist. The New England Conservatory presented an unusual chamber music concert at Jordan Hall characterized by authentic interpretation of some interesting music. Composer Arthur Shepherd played the piano part of his own sonata with the violinistic collaboration of Richard Burgin. The Debussy Cello-Piano Sonata enlisted Alfred Zighera and David Barnett with the best of outcomes. Climax of the evening was the beautifully co-ordinated work of pianists Suzanne and Ivan Waldbauer, and percussionists Everett Firth and Donald Bush throughout the enormously effective Bartok sonata for the unusual combination.

In Cambridge, the enterprising Chorus Pro Musica under Alfred Nash Patterson gave musicologists and lovers of the antique a field day with the Monteverdi Magnificat, the Schütz Christmas Oratorio and Bach's Cantata No. 50.

Don Giovanni by Opera Theater

The New England Opera Theater, presently experiencing its most successful season, scored again at the Boston Opera House with Mozart's Don Giovanni. All to the good were some changes in the English text from a previous presentation by the same group. Boris Goldovsky conducted with his usual authority and all the singers, without exception were good. The cast included Mac Morgan, Gladys Spector, James Pease, Ernest Eames, David Lloyd, Wilma Spence, Evelyn Mekelatos, Albert Basso, and Robert Prince.

In the dance world—considerable excitement here from the Boston Opera House stay of the Sadler's Wells troupe. The Boston Dance Theater continued its provocative series with Charles Weidman at the Boston Conservatory Auditorium. Most of the program contained the more familiar Weidman items—as popular as ever, but the best part of the evening came at the start with the utterly simple "Classroom, Modern Style."

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Judson Visits West Coast

Arthur Judson, head of the Judson, O'Neill and Judd Division of Columbia Artists Management, has completed a four-week swing of the west and southwest, seeing a number of his artists on tour and checking concert trends and conditions at first hand. On the coast he visited Nelson Eddy, heard Heifetz with the Los Angeles Philharmonic under Alfred Wallenstein and Rudolf Serkin with the San Francisco Symphony under Pierre Monteux. Before his return to New York on Feb. 1, he also heard the Denver Symphony under Saul Caston, the Oklahoma State Symphony under Victor Alessandro (Mr. Judson spoke here on the radio before the Chamber of Commerce), the Dallas Symphony conducted by Walter Hendl, the Houston Symphony under Efrem Kurtz and the San Antonio Symphony where, due to the death of Max Reiter, Jonel Perlea is currently conducting the San Antonio Opera Festival.

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Israel Forces Greeted By Philadelphians

PHILADELPHIA.—Indicative of the tremendous interest in the Israel Philharmonic Orchestra's first visit here was the fact that the Academy of Music was sold out—at a $13 top—to set a new box office record of nearly $30,000, including federal and city taxes. The podium was shared by Leonard Bernstein and Serge Koussevitzky, the latter leading a brilliant version of Tchaikovsky's Fourth. Two concerts had originally been planned, one to be led by each, but one date was relinquished to Newark. The orchestra impressed with its solid rather than opulent tone, its responsiveness, balance, cohesiveness. Following the national anthems of the United States and Israel, Bernstein conducted a well-wrought reading of Mozart's "Linz" Symphony and a new work, Song of Praise, by Oedon Partos, with the composer as viola soloist. He played with rich tone, but his composition had little unity of character and few distinctive themes.

Guests with Orchestra

The Philadelphia Orchestra has given several comparatively unfamiliar works, but no premieres, under guest conductors.

Cheered alike by orchestra and audience was Paul Paray in his debut here. Beethoven's "Pastoral" Symphony and several French works were a revelation in the clarity and subtlety of his interpretations. Ernest Ansermet, in his third annual welcome appearance, caused something of a controversy with his Brahms Fourth, though his French offerings were unanimously acclaimed. Alexander Hilsberg, concertmaster and associate conductor, again pleased in his sound conceptions of the Brahms Second and Franck Symphonies. On one program Yehudi Menuhin gave a workmanlike performance of the Brahms Concerto. On another, Hilsberg introduced his artistic transcription of the Bach Prelude in E, played by all the first violinists standing. Ormandy's mid-season farewell presented a minor novelty in Ben Ludlow's Christmas Overture, four carols beautifully orchestrated. Anna Xydis played Rachmaninoff's Third Piano Concerto with able technique but a brittle tone.

The New Chamber Orchestra, Ifor Jones, conductor, provided another concert of quasi-novelties, classic and contemporary. On this program Samuel Mayes, now first cellist of the Boston Symphony, was welcomed back in an admirable performance with the Curtis String Quartet of Schubert's Two-Cello Quintet.

Operatic Hearings

There was a lull in opera performances during the month. The Philadelphia La Scala Opera Company gave its best performance of the season in La Boheme, with Lucia Evangelista a believable Mimi and Giuseppe Di Stefano a gallant Rudolph. Others included Katherine Barlow, George Chapliski, Valfrido Patacchi and Stefan Ballarini. Carlo Moresco conducted.

The Philadelphia Civic Grand Opera Company is receiving gratifying response to its series of opera auditions over WFIL-TV. After nine programs presenting three young singers each, nine will participate in three semi-finals, and the three finalists will receive contracts with the company for next season.

SAMUEL L. SINGER.

Cleveland Orchestra Conducted by Guests

CLEVELAND.—Previous to his midwinter holiday, George Szell led two impressive special concerts comprising a Beethoven-Brahms Festival, with Artur Schnabel as the distinguished soloist in the Beethoven C minor and E flat piano concerti. The orchestra was heard in Brahms' First and Fourth Symphonies, and the overtures to Mozart's Marriage of Figaro and Wagner's Meistersinger. Mr. Szell also conducted a memorable concert including Mahler's Fourth Symphony, with Marie Simmelink Kraft as the vocal soloist.

Following the orchestra's return from a tour, Rudolph Ringwall introduced Gian-Carlo Menotti's Piano Concerto in F major, with Eunice Podis as soloist and Kent Kenan's Night Soliloquy, with solo flutist Maurice Sharp.

Two guest conductors took over Szell's duties with the Cleveland Orchestra while he filled his engagement with the New York Philharmonic-Symphony. Exchanging podiums with Mr. Szell was Dimitri Mitropoulos, whose artistry had been applauded repeatedly at Severance Hall. His first program consisted of Busoni's arrangement of a concert suite from Mozart's Idomeneo, exquisitely performed, and a rather monotonous Symphonic Elegy by Krenek—both first performances; Ravel's imaginative Rapsodie Espagnole, and a brilliant reading of Strauss' Symphonia Domestica. His concerts of the second week opened with Mendelssohn's joyous "Scottish" Symphony and closed with Falla's Three-Cornered Hat dances. Occupying the greater part was the premiere of Cleveland composer Marcel Dick's Symphony—an involved score in the twelve-tone idiom. Amazingly, Mr. Mitropoulos led the baffling work from memory.

William Steinberg, music director of the Buffalo Symphony Orchestra, in a return engagement, presided over the ninth and tenth pair of concerts and was warmly applauded. His first list opened with the "Christmas" Concerto of Corelli, followed by a first performance at these concerts of Berlioz' Dramatic Symphony (three parts) and concluded with the romantic Fourth Symphony of Bruckner. Equally exuberant was Mr. Steinberg's second pair, which offered Mozart's C major Symphony (K. 338) in a first local performance; the Tristan and Isolde Prelude, with Wagner's own concert ending; an eloquent rendition of Respighi's Pines of Rome; Gershwin's An American in Paris, and Ravel's exhilarating Daphnis and Chloe ballet suite.

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NEW YORK CONCERTS

CARNEGIE HALL

National Orchestral Association, Leon Barzin conducting, Jan. 8, E.—Featured was the young Hawaiian-American Dai-Keong Lee's Symphony No. 1 in its first New York performance. The work is written with vigor, showing contrapuntal talent, despite some excessively noisy effects, and is in three well-constructed movements. The composer bowed afterward.

Bartok's complex Second Concerto for Piano and Orchestra presented Maxim Schapiro as the expert soloist. He proclaimed the atonal lines of this fabulously difficult opus with outstanding virtuosity, despite the handicap of insecure orchestral support. (He had been soloist with the San Francisco Symphony under Pierre Monteux when this work had its first American performance several seasons ago.) Other items played were Glinka's melodious Russian and Ludmilla Overture and Ravel's enchanting La Mère l'Oye suite, both of which sounded well under Mr. Barzin's direction. H. I. B.

Israel Philharmonic Orchestra, N. Y. debut, Jan. 13 and 14, A.—The Israel Philharmonic Orchestra gave its initial pair of New York programs for the general public, the first led by Dr. Serge Koussevitzky, the second by Leonard Bernstein.

It is a fine orchestra, with a string ensemble of special distinction, which follows the conductor with sensibility, and has individuality in sound and tonal texture. Both evenings opened with the playing of The Star-Spangled Banner and the Hatikvah, the latter in an orchestration of moving beauty. Dr. Koussevitzky opened the program with what was unfortunately the only piece of Israeli music played in the two concerts, Ben-Haim's Psalm from Symphony No. 1. This is music definitely rooted atmospherically in the Eastern Mediterranean. It has spaciousness, melodic beauty of a strange flavor, expertness of writing, and makes one curious to hear more works of this composer. Prokofieff's Fifth Symphony was read with great emotional impact. Tchaikovsky's Symphony No. 4 brought the concert to a triumphant close.

In the second concert, Bernstein imbued Mozart's "Linz" Symphony (K. 425), especially the last movement, with elegance and lightness. The adagio had lyric beauty and fine phrasing. The Sinfonia India by Carlos Chavez (heard before in New York) is a one-movement work, based on folklore and orchestrated with imagination. Its stylistic nature, using jazz elements and a battery of native percussion instruments, makes it attractive and interesting. Mr. Bernstein and the orchestra gave a virtuoso performance. An inspiring interpretation of Schumann's Symphony No. 2, in C major, brought an ovation which lasted until house lights went up. H. W. L.

Philadelphia Orchestra, Paul Paray conducting, Jan. 16, E.—Paray, director of the Concerts Colonne in Paris, is no showman but a thorough musician with outstanding sense of sound and a simple baton technic that achieves a maximum of effect. He had broken his right arm in a fall on the ice and carried it in a sling, while transmitting his intentions to the orchestra with his left, and despite this handicap achieved magnificent results.

After a lucid reading of Mozart's Magic Flute Overture came an enchanting interpretation of Beethoven's "Pastoral" Symphony. The tempi were on the fast side, but the lightness and transparency of the delineation gave the work an idyllic *joie de vivre*.

A telling performance of Ravel's La Valse opened the second half, followed by a moving and lyrically beautiful exposition of Fauré's suite from Pelléas et Mélisande. In Dukas' Sorcerer's Apprentice, the French conductor stressed details which showed the apprentice falling victim to the wiles of the master-magician. The high humor of this interpretative feat was contagious for the audience. H. W. L.

N. Y. Philharmonic-Symphony, George Szell conducting, Jan. 7, A.—Guiomar Novaes, Brazilian pianist, was soloist in her only New York appearance this season. Just three weeks before the concert her husband had died in Brazil, and Mme. Novaes cancelled her American tour. Fortunately, however, she was induced to fulfill the Philharmonic engagement. She gave a deeply moving and memorable performance of Chopin's F Minor Concerto, poetically and nobly conceived.

The program began with Smetana's The Moldau and closed with Beethoven's Second Symphony. A considerable share of the afternoon's success was provided by the sensitive and well balanced performances of Mr. Szell. W. A. T.

Jan. 14, A.—Wagner's Lohengrin Prelude and Schubert's Ninth Symphony, were repeated from the midweek programs on the Sunday matinee concert of the Philharmonic-Symphony conducted by Szell. Added was Mendelssohn's G minor Piano Concerto, with **Rudolf Firkusny** as soloist. Often it was exciting playing, but in one or two spots the soloist forced in a manner unbecoming to the clean lines of the music. The slow movement, however, was a model of elegant phrasing, and the finale had irresistible flow. Mr. Szell provided well-integrated accompaniment. R. K.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Jan. 18, E.—Bruno Walter's return to the Philharmonic orchestra was reason for jubilation. The pleasure was heightened by the prospect of a four weeks' Brahms Festival. The opening evening auspiciously began with the brooding Tragic Overture. Mr. Walter and the orchestra excelled in a beautiful realization of the lofty spirit of this sombre work. The evening's closing gift was the First Symphony—a reading stirring and emotionally persuasive. Mr. Walter approaches the work in a romantic spirit, but preserves the classic design.

Zino Francescatti played the Violin Concerto with technical brilliance and superb musicianship, revealing its emotional content and architectural design with great clarity. H. W. L.

Leo Nadelmann, Jan. 5, E.—The Swiss pianist's musicality carried most conviction in works of Mozart, Chopin and Debussy, and his own Twelve Preludes on the Twelve Tones (a first performance). Delicate in tint and spacious in tempo, his reading disclosed the plainness and serenity of parts of the Mozart Theme and Variations in A, recently rediscovered and new to America. Chopin's G minor Ballade, though not without some hard tones, sounded ardent and impassioned. Debussy's Feux d'artifice was played brilliantly, but the moods of the Bach Chromatic Fantasy and Fugue required more drama and contemplation and Schubert's posthumous A major Sonata, songful at times, lacked momentum. Mr. Nadelmann's Preludes were neo-romantic, pianistic in texture, and occasionally a faint impressionism added a distinctive color. E. B.

(*Continued on page* 20)

REUNION IN NEW YORK . . . Mary Bothwell, Canadian soprano, who sang Marschallin in Der Rosenkavalier in the Holland Music Festival, had a reunion in New York recently with the Baron Ochs of the production, Fritz Krenn of the Vienna State Opera, who made his debut apperance at the Metropolitan in the same role. Miss Bothwell made her only New York concert appearance of the season at Town Hall, January 7.

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THE DANCE: By ROSALYN KROKOVER

Ballet Theatre Returns to New York

Ballet Theatre returned to the Metropolitan Opera House for one performance on Jan. 8 after its triumphant tour of the many European capitals. The house was not only filled with the Company's huge throng of admirers, who turned out to welcome home their favorite dancers, but representatives of the countries that the group had visited were also scattered throughout the boxes. These dignitaries were headed by our own first lady, Mrs. Truman, and her daughter, Margaret.

The program consisted of four works —Theme and Variations, Fall River Legend, Pas de deux from the Black Swan and Rodeo. There were some last minute changes in casting, with Mary Ellen Moylan replacing Alicia Alonso in Theme and Variations. We would have liked a more representative program, as two de Mille ballets (Fall River Legend and Rodeo) tend to overbalance an evening, primarily because there is not enough choreographic invention to compensate for the amount of time consumed. The reliance on theatrical tricks wears very thin; and in spite of the superb performances of Kaye, Chase, Charlyne Baker, Gladke and Koesun in the first, and James Mitchell, Kriza and McLerie in the second, the going gets pretty difficult.

Theme and Variations remains one of Balanchine's more delightful works. The dancers however, didn't seem to be adjusted to the stage—perhaps because there had not been enough rehearsal. Youskevitch, at first, seemed rather cautious and heavy, but he managed to lighten up as the performance progressed. Miss Moylan's phrasing did not flow as it has in the past and her dancing lacked the line and fluidity that she formerly projected.

As usual, the high spot of the evening was the Black Swan Pas de deux, this time with Youskevitch and Alonso. Is there anything in the theatre that invariably raises the audience to such a high pitch of excitement as good old classic virtuosity? We haven't found it. It was a treat to have Alonso back even if she wasn't as sure footed as she used to be. Her line is nevertheless remarkable for sheer beauty and she has a plastic quality that is virtually unrivalled for one who has attained such technical brilliance when in form.

The music was under the direction of Alexander Smallens and Joseph Levine.

Following a transcontinental tour the group will return for a New York season at the Metropolitan Opera House in the spring.

Additional Concerts

Merce Cunningham, the popular young American dancer, gave a program of sixteen dances at the Hunter College Playhouse on Jan. 21. The assisting dancers were Dorothy Berea, Mili Churchill and Anneliese Widman. Some of the composers represented were John Cage, Morton Feldman and Christian Wolff.

At the Presbyterian Labor Temple, the Oriental dancers, Taji Bey and Kharis, presented by the Round the World Festival Series, gave a concert of dances and songs from Persia, China, Cambodia, Philippines and India on Jan. 25. On Jan. 10, Miss Bey lectured at Columbia University on the dances of Ancient Egypt and Persia, while Miss Kharis demonstrated the respective dance techniques of the countries.

Dudley, Maslow and Bales at "Y" and Needle Trades

The trio, Jane Dudley, Sophie Maslow and William Bales, with a company including Ronne Aul, Alvin Beam, Rena Gluck, Billie Kirpich, Muriel Manings, Donald McKayle, Anneliese Widman and David Wood, provided the eighth event on the Dance Theatre Subscription Series at the YM-YWHA on Jan. 28. Two works that had been seen previously at New London were shown in New York for the first time. They were Passional, with choreography by Jane Dudley to music of Bartok; and Sophie Maslow's The Village I Knew, set to traditional Jewish music arranged by Samuel Matlowsky and Gregory Tucker. Impromptu, a work by William Bales, with music by Satie, was also presented. The same program was given on Jan. 27 at the Central High School of Needle Trades.

Jean Erdman and an assisting company also gave a program on Jan. 28. This concert was held at the Hunter College Playhouse. Merce Cunningham was the guest artist, Lou Harrison the conductor and Jack Maxin the pianist. Works presented were Solstice and The Perilous Chapel with music by Harrison; Ophelia, set to a musical score of John Cage; and finally The Temporary Belle of Hangtown, which employs a score by Satie.

Dance News

Two lectures of general interest to dancers are scheduled at the Ethnologic Dance Center during February. On the 13th Virginia Miller will gave a demonstration lecture on Stage Make-up for Dancers, and on the 27th La Meri will speak on Ethnic Costumes, illustrating her talk with colored photographic slides. Reginald and Gladys Laubin, the American Indian dancers, are making a six-week tour of Mexico at the invitation of Miguel Covarrubias, Director of the Department of Dance of the National Institute of Fine Arts. . . . Mary Wigman will be in residence as a member of the faculty during the 1951 summer session at the Connecticut College in New London.

Books on Dance

The Victor Book of Ballets and Ballet Music by Robert Lawrence has been issued by Simon and Schuster ($3.95). It includes a short history of the dance, stories and descriptions of one hundred and thirty ballets, over two hundred illustrations, and about four hundred quotations from musical scores. The book is not confined just to the ballets that Victor has recorded. Some important omissions are in evidence, however, while on the other hand some long-forgotten and out-of-the-repertoire works are given full treatment. The book has its uses, but is far from being an up-to-date or definitive reference on ballet and ballet performance.

Another book recently received is England's Dances, by Douglas Kennedy, published by B. T. Batsford Ltd. ($1.75), available at the British Book Center. It has an introduction by Vaughan Williams, twenty illustrations, and is divided into twelve chapters—Discovery and Revival, Primitive Dance, The Morisco, Dancing with Swords, Distribution, Processions, The First Actor, The Community Dances, Instruments and Tunes, How "The Folk" Dance, The Barrier of Self, and Two Morris Dance Tunes. There also is a bibliography and index.

Conductors for Philharmonic

Bruno Walter, George Szell and Guido Cantelli will be the guest conductors of the New York Philharmonic-Symphony in 1951-52, according to word from the society. The appointment of Dimitri Mitropoulos as musical director for the next two years has already been announced. The Philharmonic has also had a change of officers. Due to duties in connection with the U.S. National Defense Program, Robert H. Thayer resigned as assistant treasurer and a member of the executive committee. His resignation was accepted "with regret," and he has been asked to remain a member of the board. Paul G. Pennoyer, at present a trustee and board member, will be the new assistant treasurer and member of the executive committee.

Wheeler Beckett Leads Opera

WESTWOOD, N. J.—The Friends of the Children's Concerts in Bergen County, a branch of the New York Youth Concerts Association, presented a performance of Hansel and Gretel at the Pascack Theater. Wheeler Beckett was the conductor, and in the pit were 21 members of the Wheeler Beckett Orchestra of New York. Fausto Bozza was stage director, and the principals were Mina Cravi, Joyce Jones, Marion Selee, Alice Homer, Tom Emlyn Williams, Geraldine Sloan, all from various professional opera companies. Thirty-one children from local schools participated as angels, gingerbread chorus, and ushers.

Andreasson and Weiss Heard

The sonata recitalists, Bjoern Andreasson, violinist, and Piero Weiss, pianist, have been making solo appearances as well. Mr. Andreasson was heard in Pittsburgh and Hanover, Pa., and on Jan. 15 Mr. Weiss was presented with the Civic Orchestra in Orchestra Hall, Chicago, playing Gershwin's Concerto in F. The two give their third New York recital in Times Hall in May.

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SILHOUETTES By MARY CRAIG

Pros and Cons on Opera Workshops

The question of the availability of adequate dramatic training for opera has come from several sources. The first answer appears, logically, that any opera "workout" is better than none at all. It may not be up to highest standards, but taking the premise that stage work of any sort is an aid in releasing tensions and eliminating inhibitions in the often studio-bound and self-conscious student, the most rudimentary training of this type has its value.

Nevertheless, certain details warrant discussion, for example, the utilitarian worth of stage study. There are two aspects to be considered. Will the student learn roles which are salable enough to compensate for the time and energy expended? Secondly, will the young voices be equal in endurance to the leading roles that every student desires? (We have yet to discover one who is a *comprimario* by choice!)

Answering the first of these queries, it seems that the average school or institute workshop tends to select the unusual in repertoire; the instructors prefer to present works that read well on programs. Paisiello, Gluck, the rarer Mozart and the exotic moderns are better audience attractions, they infer, than the Cavallerias and Pagliaccis which later would be sales items for the beginning singer in a regular company. As a certain critic once said, "Caviare—not ham and eggs, is the workshop fare." Passing over standard operas in favor of the more precious, arty sort is a serious workshop flaw. Naturally there are exceptions among some contemporary works; the Menotti, Weill, Thomson, Meyerowitz scores offer as comprehensive stage training in emotional scope as a baker's dozen of the melodramas on the grand scale; but the latter are better for commercial use in established opera houses—there is always an opening for singers of all roles in the Italian, French and German standard scores.

Accent on Mise-en-scène

The most serious error noted in the opera workshop is that so much of the training consists of *mise-en-scène* direction—a sort of "run here, run there, come in here, stand there"—using empirical directions which have no basis in actual fundamentals of movement or gesture. All this is extremely useful, but it is not all-inclusive for stage efficiency. Many otherwise excellent stage directors have little working knowledge of the true stage art, which includes coordinated muscular control, pantomime, timing and like matters effecting *geste* and characterization. The student is taught an entire score musically and with relation to entrances, exits, emotions and hand calisthenics without being instructed in the often difficult manoeuvres of sitting, rising, turning, holding a pose, and simple walking.

It seems that the average student is impatient of taking pains; he rushes into "acting" immediately. Rare indeed is the needed, planned technic which includes the "floor rehearsal" (without singing), the "music rehearsal" (without acting), which, plus the preliminary fundamental training, co-relate the factors of lyric-drama into artistry.

Some Factors Understressed

In many regards the workshops are on the whole advisable. They discuss at length—at least the reputable ones do—the historical period, diction, plot and adequate character casting. Costuming, sets and lighting are well handled. Nevertheless, the little loose threads of individual action remain unstabilized. These can trip the singer, despite the degree of study and experience, and on occasion these can make the production shoddy. It's the rare phenomenon among singers who is born with an unerring gift for stage; the majority are compelled to learn by thorough, hard training. In many cases, the opportunity for this complete dramatic education is not available.

Even in ensemble work in famous opera houses, knowledgeable direction is often rare, if not completely lacking, both for principals and ensemble.

It is not necessary to regiment a marching or dancing group in the manner of the Rockettes; but take a glance at almost any "grand" opera ensemble; and it will be out of step, with leaders humped over, or each man for himself, mugging madly, with spears held at all angles, hands aloft with no reasonable intent—showing that the direction does not measure up, for example, to that of a Broadway operetta. Here one would like to throw a few bouquets to current Metropolitan productions in which ensemble hand-waving is ruthlessly curbed. Let us be thankful!

The workshops have an unsurpassed opportunity to bring opera nearer to the desired state of perfect presentation. They accomplish much; there is really nothing vitally wrong with many reliable ones, except that in the haste to produce, they sometimes lose vision or they do not or cannot enforce the years of preparatory work which, equally with the musical and vocal training, go into the making of a fine singing artist. And there are several to which we may point with pride. Their achievements and the response of pupils and audiences are shining markers along the stony road over which traditional opera must move to meet modern challenge.

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Cloez, French Batonist, Has Led Many Premieres

A recent participant in the New York music scene was Gustave Cloëz, Chef d' Orchestre of the Théâtre National and the Opéra-Comique of Paris, who officiated as conductor for the Ballet de Monte Carlo presented by the Marquis de Cuevas. An interesting figure in European stage productions, M. Cloëz made a definite impression on his audiences here as a musician of superior quality with a strong authoritative beat, a modest, unassuming manner and a pleasant glint of humor which was altogether charming. In the list of his achievements and engagements, one may read the history of two decades of musical performances, while the roster of artists who have coached with him for appearance or who have been heard under his baton is a veritable Who's Who.

GUSTAVE CLOËZ, chef d'orchestre, Théâtre National, Opéra-Comique, Paris.

To enumerate the scores directed by M. Cloëz during his tenure of office in Paris and in the tour engagements on the Continent and in South America would necessitate printing the entire repertory of the French opera theatre. But there are interesting commentaries high-lighting the list. He speaks of Don Quichotte, with the great Russian bass Chaliapin, of Mary Garden's Mélisande, of Louise with Grace Moore, La Boheme with Lauri Volpi, and of Respighi's Marie L'Egyptienne, which he styles a *"création,"* doubtless meaning that the direction as well as the performance was under his control, the lead singer being Ninon Vallin. In addition to the standard works of the opera, there appear rare items, seldom heard, the Djamileh of Bizet; Fauré's Pénélope; Debussy's Khamma (creation) and La Boite à Joujoux. Ravel, Rousseau, Messager are on the production roster, also Ibert, Bruneau, Bachelet and other contemporary composers as well as the elder Monteverdi and the great classicists. Other *"créations"* include Rosenthal's Rayon de soirées; Monteverdi's Le Couronnement de Poppé; Stravinsky's Le Baiser de la Fée; and others marked first performance. Wagner, Moussorgsky and Mozart, all were under the hand of this director.

Concerts and Festivals cover the field of music from Bucharest to Hamburg to London. In Paris alone, he directed Concerts Colonne, Lamoureux, Pasdeloup (24) and Poulet (40) also crossing seas to Rio de Janeiro and New York. Soloists who have appeared under the leadership of M. Cloëz include Feuermann, Amparo Iturbi, Maria Rey, Borowski, Francescatti, Szigeti, Wanda Landowska and others of equal stature. For the Ballet group of Ida Rubinstein, M. Cloëz conducted at the Opera of Paris, Monte Carlo, La Scala of Milan, San Carlo of Naples, the Vienna Opera and London's Covent Garden.

The tour with the Ballet de Monte Carlo of George de Cuevas covered France, Italy, Egypt, Spain, Belgium, Holland, England, Scotland (Edinburgh) and the two Americas, North and South.

Having now resumed his duties in France, especially his assignments at the Opéra, M. Cloëz is also maintaining his private studio in Paris where so many of the debutants have been prepared for an operatic introduction.

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NEWS IN BRIEF

Maria Kurenko, soprano, will devote her programs to song cycles when she sings two Town Hall recitals, Feb. 25 and March 11.

On Jan. 8, Dr. Curt Sachs, musicologist on the staff of the New York Public Library, began his annual lecture series, which are free of charge and continue each Monday evening through March 12. The subject this year is Music from Beethoven to Richard Strauss.

Mary Louise Wagner, soprano, who has spent several months giving concerts in Europe, appeared in two recitals in Kassel, Germany, in December, for which she received a congratulatory letter from the American High Command.

Dr. Edoardo Vergara-Caffarelli is music commentator for the Voice of America, and not head of the Italian Unit of the same, as erroneously stated in a caption in Musical Courier's issue of Jan. 1. The latter post is held by Aldo D'Alessandro.

Theresa Richards, soprano, is not affiliated with the Col. Young Memorial Foundation. Miss Richards is doing general concert work.

Irene Rosenberg gave a piano recital in the National Gallery of Art, Washington, D. C.

Mieczyslaw Horszowski, pianist, will be soloist on Feb. 5 and 6 with the New Jersey Symphony under Dr. Samuel Antek, playing the F Minor Concerto of Chopin. The first concert takes place at Orange High School, the second at Mt. Hebron High School, Montclair.

Frances Lehnerts, mezzo-soprano, answered a summons, at short notice, to "fill in" on the Metropolitan Auditions of the Air on Dec. 19. Alberto Erede conducted the broadcast. On Christmas Day, Miss Lehnerts sang the Mother in NBC's television production of Hansel and Gretel.

Loretta and Murray Dranoff, duo pianists, are on a tour of 56 concerts through the country.

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Chicago Stirred by Le Sacre

By René Devries and Dosha Dowdy

CHICAGO.—The symphony concerts given within the past fortnight (the first of a series under guest batons) were eventful occasions—the final program under Ormandy's direction, for the impressive interpretation given Creston's Third Symphony, Three Mysteries (a first performance at these concerts)—its melodic material drawn largely from the Gregorian Chant, giving wonderful musical expression to The Nativity, The Crucifixion, and The Resurrection; and for Leonard Bernstein's fabulous performances of Ravel's Piano Concerto, G Major (with Bernstein as both soloist and conductor) and Stravinsky's Le Sacre du Printemps, given an extraordinarily powerful performance. A degree of excitement seldom witnessed in Orchestra Hall ran high as Bernstein struck his last dramatic gesture, bringing all of the work's telling drama to its tremendous, final climax—excitement in reverse of that which turned Sacre's first performance in Paris (1913) into pandemonium from the beginning, making the music inaudible.

Further contrast in reaction to the performances were Maestro Giorgio Polacco's remarks overheard at this performance—"Bernstein is the greatest natural genius among conductors of his generation—his uncanny faculty for assimilating and projecting the composer's visions, made of his Le Sacre, a performance in my opinion, unparalleled," and Saint-Saens sarcastic inquiry (according to reports) as he left the premiere performance, after hearing the opening sounds of the bassoons in an absurdly high register—"What instrument is that?" Other works programmed by the two conductors were Haydn's Symphony, B flat major (B. & H. No. 12) given a cool, poised reading by Bernstein; and Handel's Suite from the Water Music, fresh and fastidious in performance, and the Brahms First, directed by Ormandy.

William Kapell's Recital

William Kapell's Orchestra Hall recital on the Musical Arts Piano Series (Jan. 16) was particularly noteworthy, for the pianist has grown to full artistic stature, and gave his best Chicago recital on this occasion. Kapell has long been recognized as a "big" talent whose musical integrity is beyond dispute, so it is not surprising when with each appearance this is reaffirmed. The phase of his artistry particularly appreciated on this recital program was his discriminating sense of style shown in authoritative and beautifully proportioned performences of J. S. Bach's Partita in D major (from Klavieruebungen), and Debussy's Children's Corner suite. Copland's Sonata (1941), though not always of arresting interest musically, was respected as a composition, and was excellently performed. Kapell branded even the Liszt Rhapsody No. 11 with a gold seal, so fine was his interpretation.

Jacob Lateiner in Local Bow

Jacob Lateiner, pianist, whose talent has had important recognition, made his Chicago recital debut in Orchestra Hall on the Allied Arts Piano Series, Jan. 14. The program of Bach-Busoni, Beethoven, Alban Berg, Prokofieff, Chopin and Paganini-Liszt, was respected and enjoyed, but as yet, the young artist does not invariably strike fire with his audience.

Headliners Appear

Top headliners heard by their usual large audiences, during the past two weeks were Mischa Elman, Artur Rubinstein and Marian Anderson (Orchestra Hall recitals presented by Allied Arts Corp.); and Pierre Fournier, noted French cellist, who with David Stimer at the piano, made his second successive appearance on the Patrons of Music Series in the Casino. The last-named artist will fulfill a solo appearance with the Chicago Symphony Orchestra in March.

Leopold Teraspulsky Heard

Leopold Teraspulsky, American cellist, with the valuable assistance of Paul Ulanowsky, appeared in Orchestra Hall recital on Jan. 15 (Allied Arts Corp.). Despite his youth, he semed mature in his art, and offered an orthodox program containing sonatas by J. S. Bach and Bréval, Schumann's Adagio and Allegro, Op. 70, Bloch's Prayer and Supplication, and Mendelssohn's Variations Concertantes, Op. 17. He possesses a solid and facile technic and a thorough understanding of the music he plays, but more abandon and warmer temperament would assure the gifted cellist still greater success.

Concert by Chicago Civic Orchestra

Enthusiasm is the keyword for the boys and girls who form this year's personnel of the Civic Orchestra (a training school for symphony players), as shown in their first concert of the season, Jan. 15. The jubilance of the players is understandable for they have in their leader, George Schick, a conductor of musical culture and temperament. The players, throughout the program, were tuned to a degree of *élan* seldom found in a quasi-amateur organization. If we liked best the Dvorak "New World" Symphony, the youngsters and their chief deserve praise for their presentation of Milhaud's Suite Française, and for the splendid accompaniment given Piero Weiss, soloist. The young pianist showed particular flair in his performance of the Gershwin Concerto in F, and was recalled to the stage several times by the enthusiastic audience.

Roosevelt String Quartet in Premiere

The Roosevelt String Quartet (Oscar Chausow, David Chausow, violins; Bernard Senescu, viola, and Harry Sturm, cello) was heard in its second concert of the season in Fullerton Hall, Jan. 17. Quartets of Debussy and Donato and Boccherini's Quintet in C major (with two cellos) comprised the program. Joseph Sciacchitano was guest cellist in the latter work. The Second String Quar-

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tet (1947) by Anthony Donato, member of the Music Department at Northwestern University, was premiered in a finely finished performance. Donato possesses solid craftsmanship (he is an assiduous student of XVIth century polyphony), a fine sense of the continuity of musical speech (there were moments, however, when the music seemed to become stymied above ostinato and not especially meaningful bass patterns); he is endowed with a good perception of form, but there was no evident justification for casting the first movement into a circular, self-sealing structure. A sprinkling of purely "coloristic" effects hardly contributed toward dissipating an impression of rhapsodicalness which Donato's Quartet elicits (at least at first hearing), but the composer's genuine melodic facility, fluency and spontaneity of invention arouse expectancy as to his future development. E. G.

Grace Welsh Students Appear

Piano students of Grace Welsh, presented in joint recital with voice pupils of Gordon Campbell, in the American Conservatory's Recital Hall recently, were Gail Quilliman, Mildred Netzeband Butenschoen, Doris Hogg, Murray Bradshaw, and Dolores Gudelj. The young pianists played works of Mozart, Liszt, Scriabine, Brahms and Chopin.

De Paul University Events

Musical events at De Paul University School of Music during January, were the Composition Forum conducted by Dr. Leon Stein; Mu Phi Epsilon Sorority Voice Scholarship Auditions; Senior Voice Recital—Robert de Vos—student of Richard De Young; Senior Piano Recital—Barbara Wenman—student of Alexander Tcherepnin; Piano Recital by students of Katja Andy; Senior Piano Recital — Robert Muczynski — student of Walter Knupfer; Preparatory Students Recital, directed by Magdalen Massman.

Boguslawski College of Music Artists Honored

Outstanding young talents who have been awarded honors recently by the Boguslawski College of Music, are Carol Smith, contralto, selected for the scholarship award of the Boguslawski Memorial, Inc., with the eminent conductor and coach, Isaac Van Grove; and Mary Jane Mazza (daughter of WBBM's Ralph Mazza) who has been awarded the piano scholarship by the Boguslawski Memorial.

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FETE JEROME HINES . . . Officers of the Astoria (Ore.) Civic Music Association at a reception for the Metropolitan Opera basso after his concert there. L. to r., V. William Seeborg; Mary Yerks, accompanist; Mrs. Harry M. Flavel; Mr. Hines; Mary Louise Flavel; Robert Gellis; and Harry M. Flavel.

Chicago Artists Ass'n. Meeting

The January meeting of the Chicago Artists Association was presented by Ilma Bayle, well known soprano of the Chicago Opera Co., Catherine Saurer, prominent pianist of the Chicago area, and the following members of the Young Artists Department; Sylvia Fabry, contralto (second winner of the 1950 contest), Thomas Datz, tenor; and members of the string trio, Liv Solvig, cellist, Marjorie Spalding, violinist, and Jack Huff, pianist. Accompanists were Ruth Glasby, Julia Le Vine, and William Roessler.

Bradley University Calendar

Bradley University's School of Music events scheduled during the months of January and February, include Artist Faculty recitals by Hazel Peterson, soprano; Betty and Norman Fettkether, duo-pianists; Carolyn Reid Sisney, mirimbist; and the Mid-Winter Student Honor Recital. Other events programmed were High School and Elementary Department recitals, and the Sigma Alpha Iota Musicale by Beta Gamma Chapter.

Among the Artists

Herbert Renison, pianist, was presented in recital on the Artist Faculty Series of Sherwood Music School in the school's Recital Hall, Jan. 19. A more than capacity audience heard Beethoven's Sonata "Appassionata"; Chopin's 24 Preludes, and Liszt's Mephisto Waltz. A number of encores were added.

Theodore Lettvin, pianist, and Elaine Donenberg, violinist, appeared in joint recital at the Covenant Club, Jan. 17, before a large and appreciative audience. Mr. Lettvin was heard in virtuoso performances of works of Beethoven, Liszt, Chopin, Prokofieff. The violinist gave mature performances of movements from Tchaikowsky's Concerto and in Sarasate's Gypsy Airs.

Miriam Wagner's recital and guest solo appearances within the past season include those in joint recital with Hans Wagner, violinist, at Concordia College, Western Missouri State Teachers' College, Columbia Club and the Dedication-Opening of the Christian Community Center; on the American Conservatory Faculty Series; and for the Lake View Choral Society, the Tenth District of Womens' Club Federation, the Lake View Musical Society, and the Junior Auxiliary of Altenheim.

Myron Carlisle, tenor, sang a program of German Lieder for the Chicago Columbia Club at the Edgewater Beach Hotel, Jan. 4, with Richard Bloesch at the piano.

Van Wey Songs Broadcast

The first "airing" of the new long-playing records of Creole Songs and North Carolina Folk Ballads, collected and sung by Adelaide Van Wey, contralto, was given on Jan. 14 over WJZ. Many of these rare items were presented in first performance. Accompaniments of guitar and zither were supplied by Don Romeo and Robert N. Hill.

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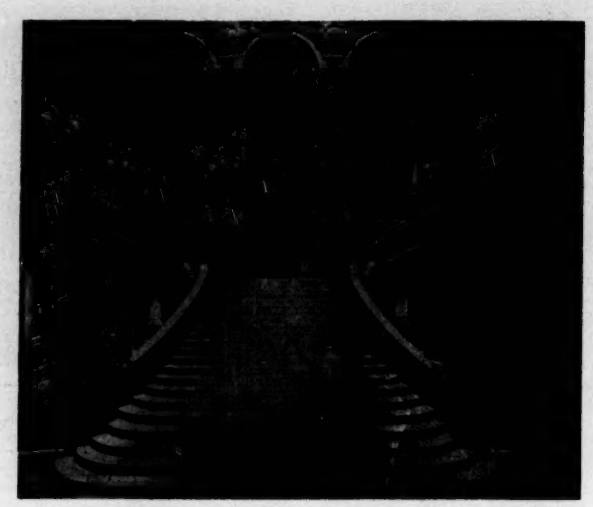
FEBRUARY 1, 1951

A French Critic Looks At Music in New York

By Suzanne Demarquez

It is a stirring experience for a Parisian critic to have the exceptional opportunity to exercise his profession in New York. Hearing for the first time two famous orchestras, the Philharmonic-Symphony Orchestra of New York and the Boston Symphony, many reflections cross one's mind and comparisons are naturally made.

My first exposure at Carnegie Hall was with the Philharmonic Orchestra led by George Szell as guest conductor. There was a letdown when I opened the program. The choice of works recalled exactly the banal bills of which we complain so much in Paris: Prelude to Lohengrin, Oxford Symphony by Haydn and the C major Symphony by Schubert, without the slightest attempt to offer a novelty or an especially interesting revival.



PARIS OPERA FOYER . . . More suited than the Metropolitan to show off feminine beauty, says visiting French critic.

After having rid myself of this grievance, I have to report on the orchestra and my admiration for it, which was complete. The sonority of the strings, brilliant and flexible at the same time, the absolute homogeneity without the slightest cheap "bravura," the woodwinds which can rival the famous French woods (or could it be that there are Frenchmen in the orchestra?) and the brass of admirable color. The execution was marvelous in its precision. It is evident that the number of rehearsals are not counted. As to the direction, it was at times devoid of the *élan,* the liveliness, the poetry, necessary for the effective delineation of these well known works. Technical perfection does not suffice to exclude dryness and to imbue the Schubert work with the Viennese fantasy without which it is not its genuine self.

Bostonians under Munch

In contrast, an unspoiled pleasure was in store for me with the second concert I attended. This time it was the Boston Symphony under its noted musical director, Charles Munch. Unnecessary to mention my personal joy to find again in New York this illustrious French conductor, to whom Parisians owe so much comfort during their sad exile of the occupation.

Under his direction, always so alive and full of poetic emotion and a real sense of music, the program gained its full significance in the minutest detail. Though the precision of both orchestras is on the same level, the Boston Symphony to me seemed superior in its brilliance and the meaningfulness of its accents. I still marvel at the plasticity of Saint-Saens' Overture to La Princesse Jaune, the Rapsodie Espagnole by Ravel, which we loved so much to hear Munch do in Paris, and Schumann's Symphony No. 1, one of the works which appeal greatly to his romantic taste.

The French conductor also offered a New York premiere: The Symphony No. 5 by Peter Mennin, a young American composer who already has to his credit an important list of artistic achievements. The sound of the work evoked a sort of neo-classic Brahms, a romantic attitude in the first movement, *con sdegno;* a long, meditative second part, perhaps a bit too long, called Canto; and very brilliant, well-balanced contrapuntal texture in the finale, Allegro Tempestoso. It was a great success for the composer, and the conductor, who has conquered the American audiences as much as he did the French.

Brahms by Bruno Walter

The next evening I attended another concert of the New York Philharmonic, this time under the celebrated Bruno Walter as guest conductor. Not having heard him for a long time, I still found all the admirable qualities of this artist: his persuasive authority, tempered by softness, his exceptional sense of architectural design, his profound culture, perceptible in the smallest nuances indicated by his beat.

The program opened a Brahms Cycle, which was to continue for several weeks under the same leader: the Tragic Overture, the Symphony No. 1, and the Concerto for Violin and Orchestra, in which I had the joy to greet again as soloist another of those French artists who carry the glory of our art through the world: Zino Francescatti, now a resident of New York and acknowledged as one of the very first representatives of his instrument in the United States. One has to commend his powerful sonority, his impeccable technic, his absolute sovereignty. . . .

I wish to add, in concluding my report on Carnegie Hall, that the string section is seated differently from our placement in Paris, where the celli are on the first level, undoubtedly for reasons of the acoustics, which are excellent. The hall has an atmosphere of appealing restfulness and intimacy, in spite of its imposing dimensions.

I must confess that I cannot say the

ED. NOTE.—Suzanne Demarquez, French composer, pianist and critic, member of the jury at the Paris Conservatoire, recently paid a flying visit to New York. She participated during her stay in a concert in which some of her compositions were performed at the Alliance Française, and as a guest critic "covered" outstanding musical performances. Her impressions of the New York musical scene are keen, though in some instances critical.

same of the famous Metropolitan Opera House. What a disappointment if one compares it with our Opéra, with regard to its architecture, which on the exterior is simply non-existent, and also inside is miles removed from the perhaps somewhat pompous and over-elaborate elegance of our house, with its beguiling charm so propitious for female beauty. The stage direction to me did not seem to have the subtlety and finesse we are used to under the successive directions of Jacques Rouché and Georges Hirsch.

It is true that I refer to a performance of Der Rosenkavalier, a work which has been for a long time in the repertoire and in which the singer is the main object of concern. I must say that in this respect the expectation was fully rewarded. Fritz Krenn as Ochs von Lerchenau has a solid voice and a remarkable histrionic temperament. The tenor aria was ravishingly sung by Kurt Baum.

But it was the women who particularly caught my admiration. Helen Traubel as the Marschallin, Jarmila Novotna as Octavian, a part in which we have admired her in Paris, the delicate Nadine Conner as Sophie—these comprise a vocal ensemble of incomparable beauty. Their trio in the third act was a treat of rare distinction, though in the matter of conception and style their French counterparts in the roles of the Marschallin and Octavian, Germaine Hoerner or Germaine Lubin and Marisa Ferrer, for example, are certainly better actresses.

Nothing but praise has to be offered to the orchestra and its conductor, Fritz Reiner, for the fine balance achieved. The pit is much deeper than that at the Opéra, and even more so than at the Opéra-Comique in Paris, so that the voices were never covered and the smaller roles always understandable.

I found engrossing the musical life of New York, which is so actively followed by an audience keen to listen, sympathetic, warm and very capable of its own pertinent judgments.

THE DON AT HUNTER . . . Norman Atkins as Don Quixote in De Falla's opera The Story of Master Pedro, performed at Hunter College by the Little Orchestra Society. The baritone is currently appearing with the Rochester Symphony and in Hazelton and Reading, Pa., Charleston, W. Va., and Richmond, Va. This summer he was on NBC-TV's Ford Star Theater and CBS-TV's Robert Q's Matinee.

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NEW YORK CONCERTS

(*Continued from page 12*)

Anahid Ajemian, Jan. 7, 5:30 p.m.—A dramatic reading of the "Kreutzer" Sonata of Beethoven and first performance of a work written for her, the interesting and chromatically involved Sonata da Camera, op. 30, of Ben Weber, were the main events in a well balanced program that also included the attractive "Le Tombeau" Sonata of Leclair, the Serenata of Pergolesi arranged by Stravinsky, Szymanowski's La Fontaine d'Arethuse, and the Tzigane of Ravel. The young artist's ability to phrase meaningfully and sumptuously intone long melodic lines was matched by an approach to her program at once vivid and intimate. The Beethoven Sonata emerged in a reading of considerable power as well; David Garvey's piano work, here as elsewhere was excellently matched to the soloist. E. S. B.

Benno Rabinof, Jan. 9, E.—The violinist was sensitively assisted by his wife, Sylvia Rabinof, at the piano in a program that included the Sonata in E flat, op. 12, No. 3, of Beethoven, the Chaconne of Bach, the Sonata in D minor, op. 108, No. 3, of Brahms, Ravel's Tzigane, Three Portraits of Virgil Thomson, arranged by Dushkin, and two caprices of Paganini. For much of the evening Mr. Rabinof revealed a rather impersonal attitude toward his music, including the presentation on approximately one dynamic plane of the great Bach Chaconne. But the Ravel Tzigane, where the musical text provides legitimate liberties for the performer, emerged richly in a knowing performance. The evening's greatest interest as well as the most perceptive playing occurred in the three delightful Thomson sketches. The audience apparently found them both pictorially suggestive and musically persuasive. E. S. B.

Michael Rosenker, Jan. 10, E.—The assistant concertmaster of the New York Philharmonic-Symphony presented an attractive program including works by Vivaldi, Bach, Stravinsky, Milhaud, and Szymanowski, and the American premiere of the Russian composer Nikolai Rakov's Concerto. The last named score, romantic, cyclic, discursive, and violinistic, displayed conservative bravura and a few sensuous melodies. Mr. Rosenker and his able accompanist, Menahem Bensussan, played the Concerto well, though they brought more ardor and color to portions of Stravinsky's Duo Concertante, Szymanowski's Chant de Roxane, and Milhaud's refreshing Le Printemps. Most of Vivaldi's A major Suite was pleasingly presented, but the Fugue from Bach's Sonata No. 5 in C for solo violin required a fuller tone and less rapid pace to realize its magnificent lines. E. B.

Eugene Istomin, Jan. 12, E.—Brahms' Variations and Fugue on a Theme of Handel received a powerful performance in an interesting evening. The young pianist also offered the E minor Toccata and Fugue of Bach, the Sonata in D (K. 576) of Mozart, Ondine from Ravel's Gaspard de la nuit, and two works of Chopin. Apart from an abrupt reading of the Bach work, which opened the program, Mr. Istomin played with sensitivity and conviction; power and delicacy by turns were his to summon wherever needed. The pianist at times held back rhythmically for expressive effect in the Mozart Sonata; this crystalline work does not require synthetic coloration. The attractions of the fine Ravel work were admirably revealed, clarity of texture and rhythmic steadiness strengthening an imaginative concept. It is hoped Mr. Istomin will favor us with the entire Gaspard in the near future. E. S. B.

Myra Hess, Jan. 13, A.—Beethoven is not only an intellectualist when interpreted by Dame Myra who infuses into the Bonn master's works sparkling vitality and a heart-warming love. Three majestic sonatas comprised the all-Beethoven program played to a capacity audience. To open the list Op. 109 was proclaimed with incomparable eloquence and exact dynamic treatment of each phrase, the Andante molto cantabile ed espresso movement emerging with loving tenderness. The *pièce de résistance* was a magnificent exposition of the "Appassionata," which revealed paramount mastery in performance, mood shadings and impeccable style. The sonata op. 110 was raised to an exalted plane of pianism. The individual style of pedaling employed by this artist produces tonal coloring peculiar to herself. The Hess tone production is one of her greatest assets; it sings throughout every presentation. Addressing herself to her demonstrative, standing audience Dame Myra asked, "What can be played as encore to three monumental Beethoven Sonatas?" Her immaculate Brahms intermezzi were the best answer. H. I. B.

Robert Goldsand, Jan. 15, E.—An outstanding keyboard list had as its highlights works of Hindemith, Beethoven, Chopin and Ravel. The pianist programmed the first named composer's Sonata No. 3 as his opening item, in an individual interpretation that offered many points of interest, followed by the Beethoven Sonata, op. 26, the latter played with felicity in style and tradition, the funeral march movement being especially impressive. Chopin's E minor Scherzo and five Etudes were given with virtuosic brilliance and fluency. The second half brought a short, three-movement Sonatina in E by Charles Mills, in its New York premiere, the composer bowing after the performance of his modern, nostalgic and wryly discordant work. Ravel's suite, Gaspard de la Nuit, showed Mr. Goldsand as a master of pianistic color and technical effects, the Scarbo section being particularly breathtaking. There were several extras. D. T.

TOWN HALL

Nicolai and **Joanna Graudan,** Jan. 5, E.—The cello-piano duo presented satisfying music-making. They avoid empty showmanship and their devotion to music is complete. C.P.E. Bach's Sonata in G minor opened the program, followed by Ernest Bloch's Voice in the Wilderness (Visions and Prophecies). The latter work, given in commemoration of the 70th birthday of the composer, was imbued with deep feeling. The players were able to overcome the danger of monotony because of the repetitious employment of the same melodic structure, and won for it a respectful success. Beethoven's intimate Sonata in C major, op. 101, No. 1, received an inspired reading. Schumann's Phantasiestuecke were played with romanticism and an emotional abundance always well controlled. After a brilliant reading of Chopin's Introduction et Polonaise Brillante, op. 3, the audience demanded encores. H. W. L.

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IN SALZBURG . . . Mr. and Mrs. Ricardo Odnoposoff take time off during a European tour in which the violinist played with 18 orchestras and gave 32 recitals. On Jan. 8 he began his tour of the United States, and on May 15 flies to Australia for 48 concerts in 16 weeks and to New Zealand for 20 appearances.

Virginia Davis, Jan. 6, E.—Miss Davis gave a delightful program in English including French folksongs and ballads, a Spanish and Basque group, and seven American numbers, billed as Portraits in Song, with only minor help from simple cosume changes. Notable were the poignant Le Retour du marin, a Breton ballad arranged by Dauphin, the slow-paced El cant dels ancells, a 16th century Catalan Christmas song simply and beautifully arranged by Casals, and the moving Kaddish in Ravel's setting. The American pieces included the first New York performance of the powerful Kentucky song, O Death, arranged by Hilda Davis; and the traditional I'm Goin' Away, arranged by B. Landeck, contrasting the flatted and natural seventh. Howard Barr's piano accompaniments were sensitive. E. S. B.

Mary Bothwell, Jan. 7, A.—An entire lieder program was offered by the soprano at her annual New York recital, Schubert, Brahms, Hugo Wolf and Richard Strauss comprising her list. As in former hearings, Miss Bothwell's work held the distinguished elements of superior artistry, interpretative understanding and sparkle of personality. This year the clear beauty of her voice was enhanced by an increased smoothness of line, plus an ease of projection and an expressive emotionalism that gave added color to the medium portion of her range, and in the higher soaring passages indicated her aptitude for opera, although no arias were included on this occasion. Miss Bothwell showed an integrity of purpose and a gift for song which make her a valuable exponent in the field of the German lied. Numbers particularly enjoyable included Sehnsucht, Immer leiser wird mein Schlummer, Der Salamander, Willst Du dass ich geh, by Brahms; the entire lovely Wolf group ,and Heimkehr; Ruhe, meine Seele and Hat gesagt, bleibt nicht dabei of Strauss. The audience called for numerous additional numbers. Paul Meyer was the accompanist. M. C.

New Friends of Music, Jan. 7, 5:30 p.m. —After the holiday hiatus, the New Friends of Music resumed their concerts, presenting the Budapest String Quartet in Schubert's String Quartet in D minor and the String Quintet in C major, op. 163, with Benar Heifetz, cello, supplementing the ensemble. Between these works, Haydn's "Emperor" Quartet was played. The superb artistry of this chamber music ensemble assured performances of utmost musical finish and inspiration.

Jan. 14, A.—Jennie Tourel, splendidly assisted at the piano by the sensitive and musical George Reeves, was presented by the New Friends of Music, offering Schubert's complete cycle, Die Schoene Muellerin (The Maid of the Mill). In spite of an apparent indisposition, Miss Tourel's consummate art and convincing musicality succeeded in holding the listener's attention from the first to the last note. Her exemplary German diction projected the texts of the songs, interpreted with an astonishing variety of shades and colors. H. W. L.

Frederick Marvin, Jan. 7, E.—Mr. Marvin's program opened with Bach and led through Mozart (Phantasy in C minor), Beethoven (Sonata, op. 110) and three Schumann Romances (op. 28) to Honegger and Bartok. The feature was a first performance of George Antheil's Fifth Piano Sonata, written for and dedicated to the pianist. It is written in rhapsodic style rather than in recognized sonata form, and seems to have been conceived with an eye upon the Liszt model. Quick switches from lyrical romanticism to outbursts of dissonant force make for some discontinuity; on the other hand, cyclical reminiscences are sprinkled throughout the movements in an effort to secure the inner coherence of the work. The middle section, Minuet, has hardly even symbolical affinity to the traditional form. Mr. Marvin gave a spirited and devoted performance of the new sonata. In the classical pieces, however, he showed some inclination to excessive showmanship rather than close concern with the music. F. A. K.

Little Orchestra Society, Thomas Scherman conducting, Jan. 8, E.—The fourth concert of the organization was devoted to French music. The Couperin-Strauss Dance Suite, an adaptation of piano pieces, rather overstretched the musical content of these little gems, but was sparkling and colorful. Jennie Tourel sang Chausson's beautiful Poème de l'Amour et de la Mer, against a rather heavy orchestral background, with deep understanding and emotional appeal. Page Brook gave a masterly reading of

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

Ibert's virtuosic Flute Concerto, revealing fluency in the rapid passage work and lyric feeling in the sustained portions of this enchanting score. Milhaud's Cinques Petites Symphonies again showed this master's facility for writing in any style he decides to adopt. In a polytonal design, he experiments with old art forms; one of the most captivating movements is a witty fugue in the closing Etude of the Fourth Symphony. H. W. L.

Josef Raieff, Jan. 9, E.—The pianist's interpretations were generally facile and energetic, and often bright in sound. His tone, if slightly edgy and tending toward thinness in chord-playing, sparkled vividly in contemporary music. He revealed equally well the whimsical and tender poetry of Howard Swanson's The Cuckoo, the intriguing manipulations of traditional formulae in Harold Shapero's Sonata No. 2 in C minor, and the rich turbulence and sombre march of William Bergsma's Three Fantasies. Mr. Raieff's performance of standard repertory was most successful in pieces such as Chopin's Etudes No. 6 and 11 from opus 10, but occasional matter-of-factness and overpedaling of phrase-endings occurred in Chopin's F sharp major Impromptu and Schumann's G minor Sonata. E. B.

Elena Nikolaidi, Jan. 10, E.—The Greek contralto again proved one of the most attractive personalities now before our public, and the possessor of one of the finer voices, with a beautiful natural coloratura, used with great effect in Rossini's aria Bel Raggio Lusinghier from Semiramide, closing the first part. Beginning her recital with Mozart's Parto, Parto from La Clemenza di Tito, Mme. Nikolaidi sang lieder by Schumann and Hugo Wolf. Here certain shortcomings, easily attributable to temporary indisposition, were evident at times. In neither of the two composers did Mme. Nikolaidi use her magnificent voice fully to express the meaning of the songs, or to exhaust their deepest meaning. In Chausson's Chanson perpetuelle she gave an eloquent discourse of the resignation imbued in these noble pages. In Caplet's La Ronde and Honegger's Les Cloches her charm and humor were captivating. Four Greek Folksongs, sung in the original language, were conveyed with particular conviction. The concert closed with an effective rendition of the Sleepwalking Scene from Verdi's Macbeth. H. W. L.

Leopold Teraspulsky, Jan. 12, E.—The young American cellist produced a tone of good size and considerable flexibility as to shading. Closeness to the essential spirit and variety of accents and phrases were achieved in Bach's Suite in G for cello alone. Abetted by his fine accompanist, Paul Ulanowsky, he gave fluency, poise, and stylistic grace to readings of Mendelssohn's Variations Concertantes, op. 17, Bréval's Sonata in G, and Bach's Sonata in D. But greater use and control of nuance were needed in Schumann's Adagio and Allegro, op. 70. Many colorful effects dominated the first performance of Meyer Kupferman's Four Pieces for Cello and Piano (1950). These brief twelve-tone items contain fragmented textures and despairing moods, but the emotion becomes hopeful in the final number. E. B.

Walter Eyer, N. Y. debut, Jan. 14, A.—The personable young bass-baritone began with the taxing Confusa si miri of Handel, in which his pitch, diction and expression showed accuracy and care, though only at the end did his voice warm sufficiently to do justice to the exacting runs. Tastefulness of expression and clarity of diction were in evidence later and a good conception of the meaning of the songs. Mr. Eyer showed versatility in use of Italian, German and Spanish, but in the last he was not quite so deft in accent. Of the Grieg selections, Zur Rosenzeit stood out as the freest-flowing and easiest in terms of tone and vocal production. The artist also sang the taxing aria, Dormiro Sol from Verdi's Don Carlo. Paul Ulanowsky was at the piano. B. W. C.

Musicians' Guild, Jan. 15, E.—The program included Beethoven's String Quartet, op. 127, his rarely played Duo for Viola and Cello ("with two eye-glasses") and the Brahms A major Piano Quartet, op. 26. Martinu's Duo No. 2 for violin and viola had to be cancelled because of an indisposition of Joseph Fuchs. The other performers were William Kroll and Louis Graeler, violin; Nathan Gordon, viola; Avron Twerdowsky and Leonard Rose, cello, and Frank Sheridan, piano. Both Beethoven pieces were presented with great formal and technical perfection. The Quartet, op. 127, received a penetrating and effectful reading at the hands of the Kroll Quartet. In the Brahms work, Mr. Sheridan's firm lead tended at times to outbalance the string players, but in the quieter sections of the score warmth and fine blending was fully achieved. F. A. K.

Noemi Souza, N. Y. debut, Jan. 18, E.—An extended program included an early group of Caldara, A. Scarlatti, and Purcell, songs of Brahms, Schubert, and Richard Strauss, Divinitès du Styx from Alceste by Gluck, songs of Fauré and Debussy, and a group in Spanish (some from Argentina, including a suite, Coplas Puntanas by Ana Carrique, in a first performance). The poignant Selve amiche of Caldara was sung with a rich weight, precisely and with excellent flexibility in the ornaments in this work; Scarlatti's Se Florindo e fidele, coming immediately after, was rendered with the lightness and charm appropriate to it. Thereafter the mezzo-soprano was frequently less successful, careless intonation and an unevenness in projection robbing such fine songs as the Zueignung of Strauss of full effect; also, Milford Snell's overpedalling here (and matter-of-fact playing elsewhere) was hardly an asset to the singer. E. S. B.

William Schatzkamer, Jan. 19, E.—The pianist presented an ambitious program, ranging from works of Lully-Godowsky, Bach-Liszt and Mozart (Ah! Vous diraije maman variations) to Chopin, Debussy, and Rachmaninoff, and as a highlight the Brahms F minor Sonata. The last-named five-movement work has proved dangerous to many a pianist, as it takes the maturity and experience of a seasoned artist to hold the audience under its spell for 40 minutes. The self-assurance which characterized this pres-

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entation and most other items on the program was not fully justified by technical reliability, culture of tone production, and warmth of rendition in all cases. On the other hand, Mr. Schatzkamer's touch is virile and sound, and he has a good sense for strong proclamations. F. A. K.

TIMES HALL

Israel Baker and **Yaltah Menuhin,** N. Y. debuts, Jan. 5, E.—Making their first appearance in the metropolis, though they have appeared numerous times on the West Coast, Miss Menuhin, who is a younger sister of Yehudi, and Mr. Baker, who holds the first chair in the Los Angeles Chamber Orchestra, offered the Mozart Sonata in E minor (K. 304), a first New York hearing of Louis Gruenberg's Sonata No. 3, op. 52, and Beethoven's "Kreutzer." The work by Gruenberg combines modern elements with others that are more traditional. The score is a sincere piece of writing and contains attractive melody, but as a whole did not leave an impression of strong individuality. The performers are gifted, each in his own right, and as a pair succeeded best in the Beethoven work. In the program as a whole, their styles of performance did not seem ideally fused, though this phase may be developed with further association. D. E. T.

Carmen Berendsen, N. Y. debut, Jan. 7, E.—One of the outstanding recitals of the season took place when the Estonian violinist bowed to New York. Young, personable and charming, she displayed a rich, many-hued and sonorous tone and an encompassing interpretative gift. Stylistically she was authoritative, approaching with taste and surety each item on a program which included a Larghetto of Hendel, the Bach Chaconne. sonatas by Brahms (D minor) and Franck (A major).

Miss Berendsen was at her best, perhaps, in romantic works, a slightly less outstanding impression being made by her Bach. But throughout there was discernible a talent of high rank, expressed in a tone whose beauty has distinctive quality and artistic individuality. Leopold Mittman was a worthy piano partner. D. A. T.

Keith MacDonald, Jan. 10, E.—The young pianist disclosed technical control, a comprehensive grasp of structural design and significant musicality. He did not appear as much concerned with underlying emotional content as with style and form. The Mozart Fantasia in C minor and the Beethoven E major Sonata were admirably played as were the Chopin Preludes but these lacked the color and brilliance which Mr. MacDonald gave to the Bartok music listed on his program. These numbers, the Out of Doors series, were excellent and disclosed the deeper resources of the pianist's gift. M. C.

Sadie Knight, N. Y. debut, Jan. 14, A.—Winner five years ago of the Marian Anderson Scholarship, the blind soprano had an auspicious introduction to New York on this occasion, revealing a large voice of appealing quality. On the whole, she used this promising instrument well and expressively in Mendelssohn and Puccini arias, Bach's If Thou Be Near, and numbers in German, French and English, as well as an effective group of spirituals. The latter were arranged for voice and string quartet accompaniment (supplied by the Gotham String Quartet) by William Lawrence, who was at the piano for the rest of the program. K. E.

Catherine Heaney, Jan. 14, E.—Miss Heaney is young, charming and possesses a lyric-coloratura voice of naturally lovely timbre, which at the moment is not sufficiently schooled for accurate professional use. Her best work was done in Debussy and Hahn songs, where the demands for legato line and clarity were well met. Classic airs and fioritura numbers called for spontaneity and flexibility which did not seem to be within the singer's current resources. She was ably accompanied by Carroll Hollister at the piano. Milton Wittgenstein furnished the flute obligati. M. C.

Virginia Thomas, Jan. 15, E.—A splendid, ringing voice, long-ranged and, for the most part, smooth in emission seemed the natural gift of Virginia Thomas. At times the mezzo-soprano appeared to lose focus in an unnecessary attempt to increase the warmth and size of her tonal work through the middle of her vocal range, but she compensated by a sense of musical value and a really lovely vocal timbre. Miss Thomas' program opened with the Gluck air, Divinitès du Styx, which was followed by an adequately interpreted group of Brahms lieder and the Zigeunermelodieen of Dvorak. After the intermission, the mezzo offered some of her best singing in Welsh folk music, and in an excellent contemporary group of English. The one aria, O don fatale, from Don Carlo, indicated operatic possibilities. Paul Meyer was the admirable accompanist. M. C.

Mannes-Gimpel-Silva, Trio, N. Y. debut, Jan. 17, E.—A program of serious makeup and musicianly performance included Brahms' Trio in C minor, op. 101; the Beethoven Allegretto in B flat major (Trio No. 8), a posthumous work; Bloch's Three Nocturnes, and the Ravel Trio in A. The three artists—Leopold Mannes, pianist; Bronislav Gimpel, violinist, and Luigi Silva, cellist—are all well known in their fields. There were evidences of ripe musical knowledge in the performances. The Brahms was set forth in a large-scale frame, the players evoking a mellow mood with many skillful touches. Particularly engaging was the Andante

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

grazioso. The Beethoven was done sparklingly, with stylistic feeling, and proved a delightful rarity. Bloch's colorful and atmospheric Nocturnes had compelling performances, rich mood painting, and showed skill in organizing the dramatic sequence of unusual tonal effects. Ravel's impressionistic Trio closed the printed list. The audience included many noted musical folk. R. M. K.

CARNEGIE RECITAL HALL

League of Composers - Mercury Music Corp. Concert, Jan. 15, E.—One of a series to be given by the League in cooperation with leading publishers, the program was devoted to music issued by Mercury and its associated firms, Music Press, and Heugel et Cie. The extensive list was made up of choral and solo works, and included some music of very high quality by contemporary composers, offering interesting contrasts. The Tanglewood Alumni Chorus under Owen Brady sang Milhaud's four songs after Supervielle, Naissance de Venus, of considerable charm. Under James Fleetwood, the same group was heard in excellent works by Henry Cowell and Guarnieri, and three modern canons by Henry Brant, David Diamond and Vincent Persichetti, of amusing and erudite sort. Margaret Hillis led this group in Lukas Foss' Behold, I Build a House, of vigorous structure.

Bethany Beardslee, soprano, sang charmingly Ibert's Deux Stèles Orientées, with Martin Orenstein as flute accompanist, in these exotic numbers; two fine Blake songs by Richard Franko Goldman; and an excerpt, We Cannot Retrace Our Steps, from Virgil Thomson's opera, The Mother of Us All, accompanied at the piano by Donald Nold. Harry Wayne, baritone, with Esther Lundell at the piano, performed Milhaud's four gripping Chants de Misère, after poems by Paliard, and Poulenc's arresting settings of three chansons by Lorca. The final section was devoted to the performance by the Tanglewood Alumni Chorus, under Hugh Ross, of Ives' Psalm XXIV, Virgil Thomson's Agnus Dei and Elliott Carter's Musicians Wrestle Everywhere. The program was well received. D. F. T.

CARL FISCHER CONCERT HALL

Fanny Cleve, Jan. 19, E.—Mme. Cleve sang a lieder program including six rarely heard Beethoven numbers, all of a religious character; seven of Schubert, labeled "almost unknown," and an assortment entitled "The Day," made up of songs on morning, noon, evening and night by Hugo Wolf, Schubert, Brahms, Schumann, Reger and Mendelssohn. The recital was interesting from a musical as well as a research point of view, some of the seldom-heard numbers proving so lovely that their comparative obscurity is hard to understand. Mme. Cleve sang them with an expressiveness that proclaimed her long devotion to this type of song. At the piano was Ernest Oster. D. B.

Jacobi Works Heard in Europe

Frederick Jacobi is now in Europe, where he plans to remain until the spring, or perhaps even until the fall of 1951. A number of his works have been presented on the Continent this season. An all-Jacobi program was given at the American Embassy in Paris, performed by Irene Varoir (Mrs. Jacobi), pianist; Kenneth Gordon, violinist, and William Gephart, baritone. Mr. Jacobi's Third String Quartet was played on the Italian Radio and at a concert in London. A broadcast of his works is scheduled for Italy, and his Violin Concerto for a broadcast from Brussels on Jan. 17, with the Belgian violinist, André Gertler, as soloist, and Franz André, conductor. The composer recently completed a new short score for piano and orchestra, Ballade Concertante, for his friend Nikita Magaloff, who plans to premiere it in Switzerland in the spring. There have been several broadcasts of Jacobi music from Israel. Jan. 6 to 10, the composer was a member of the jury of the International Competition for Opera Singers in Lausanne.

Mr. Jacobi left the faculty of the Juilliard School of Music last March, after 15 years as teacher of composition there, in order to devote himself to his own work.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. New York Philharmonic-Symphony Orchestra, Bruno Walter conducting, John Corigliano, violinist, and Leonard Rose, cellist, soloists, CH, E; Richard Carter, ballads, TIH, E; Margarete Lang, soprano, and Charles Coles, baritone, CRH, E.

Feb. 2. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, and Leonard Rose, cellist, soloists, CH, A; Alexander Borovsky, pianist, CH, E; Noel Murphy, mezzo-soprano, TH, E; Elliot Magaziner, violinist, TIH, E.

Feb. 3. New York Philharmonic-Symphony Young People's Concert, Igor Buketoff conducting, CH, M; St. Olaf's Choir, CH, 5:30 p.m.; The Tamburitzans, choral concert, CH, E; Stanley Hummel, pianist, TH, A; concert of music by Kurt Weill, TH, E; Anne White, contralto, CRH, E.

Feb. 4. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, and Leonard Rose, cellist, soloists, CH, A; Erna Berger, soprano, TH, A; New Friends of Music (Pasquier Trio and Joseph Szigeti), TH, 5:30 p.m.; program of John Haussermann's music, TIH, E.

Feb. 5. New York Philharmonic-Symphony, Bruno Walter conducting, Kirsten Flagstad, soprano, soloist (Pension Fund Concert), CH, E; Musicians Guild, TH, E.

Feb. 6. Maurice Wilk, violinist, CH, E; Stanley Lock, pianist, TH, E; New Art Wind Quintet, TIH, E.

Feb. 7. Gregor Piatigorsky, cellist, CH, E; Jean Thorpe, pianist, TH, E; Edith Eisler, violinist, TIH, E.

Feb. 8. New York Philharmonic-Symphony, Bruno Walter conducting, Myra Hess, pianist, soloist, CH, E; Russell Sherman, pianist, TH, E.

Feb. 9. New York Philharmonic-Symphony, Bruno Walter conducting, Myra Hess, pianist, soloist, CH, A; Aaron Rosand, violinist, TH, E; Stephen Smyth, tenor, CRH, E.

Feb. 10. National Orchestral Association, CH, A; Festival of Jewish Arts, CH, E; William Masselos, pianist, TH, A; Barbara Alan, soprano, CRH, E.

Feb. 11. New York Philharmonic-Symphony, Bruno Walter conducting, Myra Hess, pianist, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Erna Berger, soprano, TH, A; New Friends of Music (Lotte Lehmann, soprano, and Paul Ulanowsky, pianist), TH, 5:30 p.m.; Thomas Negro Composers Group, TIH, A; Alexander Matos, accordionist, TIH, E.

Feb. 12. Vladimir Horowitz, pianist, CH, E; Walter Hautzig, pianist, TH, E.

Feb. 13. Shirley Trepel, cellist, TH, E; Lawrence Chaiken, pianist, TIH, E; David Baker, baritone, CRH, E.

Feb. 14. Boston Symphony, CH, E; Charlotte Beit, mezzo-soprano, TIH, E.

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Frederick Heyne, tenor, began his career in Chicago, where he was director of music in a North Side church while still in his teens. He sang over the radio, and was a member of the NBC Minstrel Show for two years. Mr. Heyne was graduated from the American Conservatory of Music with a degree in piano, studied piano with Kurt Wanieck, voice with Theodore Harrison, and theory with Leo Sowerby. Later he was a member of the two-piano team of Heyne and Fitzek. In New York he studied voice and opera with Queena Mario, and coached with Maggie Teyte and Charles Baker.

His service in the Navy in World War II included direction of choruses on Okinawa. At the end of the war, Mr. Heyne returned to Chicago, sang over the CBS and Mutual networks. In 1946 he came to New York for further work at Juilliard, and had leading roles in operas there, as well as with American Youth Orchestra productions under Dean Dixon. He has appeared with the Queena Mario Opera Group in New York and on tour, and was a member of Maggie Teyte's Concert-Opera Repertory Company, appearing last April in Town Hall in Offenbach's La Périchole.

At present he is appearing in television, concert and oratorio; is organist and choirmaster at the Lutheran Church-in-the-Village, and at Temple Emmanuel, Queens; and directs the Montclair Choristers in New Jersey, while fulfilling an active teaching schedule.

Fatou-Demarquez Recital

The Alliance Française of New York on Jan. 15 presented a recital at the Plaza Hotel by Suzanne Fatou, accompanied by Suzanne Demarquez, Musical Courier's Paris representative. The program consisted of arias by Cesti, Scarlatti-Trillat, songs by Fauré, Debussy, Duparc, Turina, Roussel, Ravel and a group of works by Suzanne Demarquez. Her sensitive settings of poems by de Musset, D'Houville and de Baif were applauded with especial cordiality by the distinguished audience. H. W. L.

Max Newman Compositions Heard

A recital of compositions of Dr. Max Newman was given on Dec. 28 at Carnegie Recital Hall. Participating were Irving Becker, violinist; Samuel Reiner, cellist; Vladimir Heifetz, pianist; and Amie Faltin, soprano. On the program were Trio in Two Movements; Victory Prayer; Ave Maria; Second Piano Suite; Dans l'Habime, a violin solo dedicated to Mary Cordes; Resignation, for cello, dedicated to Alice Trichter; Chanukah Song; Fantasy in One Movement; and Violin Concerto in Three Movements.

Marionne DiArd on Tour

Marionne DiArd, mezzo-soprano, is on a recital tour which will take her as far west as El Paso, and end in Winnipeg in June. Miss DiArd was soloist for the Christmas Eve Midnight Mass of St. Joseph's Church, Kimmswick, Mo., singing in Leonard's Mass in B flat, and several carols.

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MUSICAL JOTTINGS

The City of Milan held observances lasting all day on Jan. 27 to mark the 50th anniversary of **Verdi's** death, the events ranging from performance of his Pezzi Sacri in the Cathedral, a procession to his tomb, and opening of an exhibition of scenic designs for his operas, to a gala hearing of the Requiem at La Scala. Other Italian cities to mark his anniversary included Busseto, which gave Falstaff and Macbeth in the little opera house, situated not far from the composer's birthplace. . . .

The tragic opera, Il Prigionero, by **Luigi Dallapiccola,** written in atonal idiom, will be performed by the Juilliard School of Music for the first time in America in March. . . . **John Bitter,** who conducted the University of Miami Symphony from 1940 to 1942 and then saw service in Europe as a conductor during the war, will resume the baton of that organization next season and serve as dean of the University School of Music.

Vienna State Opera patrons have given unusual acclaim this season to a new soprano, **Christl Goltz,** who achieved the feat of singing Santuzza, Salome, Tosca, Fidelio and Aida all in ten days. . . . **Bohuslav Martinu,** noted Czech composer, living in America, marked his 60th birthday on Dec. 8. . . . **Alfred Wallenstein,** music director of the Los Angeles Philharmonic, received the fifth annual award of the National Music Council as the orchestral conductor "making the outstanding contribution to American music," presentation being over coast-to-coast MBS network. . . .

Listed among **King George VI's** New Year Honors was **Sydney Griller,** first violinist of the String Quartet of that name, who was made a Commander of the Order of the British Empire. . . . **Marjorie Lawrence** will sing in opera in her native land, Australia, for the first time in March, giving six performances each of Isolde and Amneris with the National Opera Company during the Golden Jubilee celebrations of the Commonwealth. . . . **Maryla Jonas,** pianist, is severing connection with Columbia Artists Mgt. at end of this season. . . . **Dr. Walter Damrosch's** will left the bulk of his estate, valued at "more than $20,000," to his four daughters. . . . **Jennie Tourel** was soloist in the first of three special concerts for the Philadelphia Orchestra's pension fund, with **Saul Caston** conducting. . . .

Welcomed by an audience of more than 2,000 in the Waldorf Ballroom, the **Israel Philharmonic Orchestra** gave a concert under **Leonard Bernstein** after a dinner at which $100 a plate was contributed to raise $200,000 for the American Fund for Israel Foundations, sponsoring the ensemble's visit to America. . . . The N. Y. Philharmonic members gave a cocktail party for the Israeli players on Jan. 12. . . . Condolences to **Ferruccio Tagliavini,** the "Met" tenor, whose mother recently passed away in Rome. . . . The "Met" will visit Miami for the first time on its tour in the spring of 1952. . . . **Claudia Pinza,** soprano, daughter of Ezio, makes her first appearance at the Palace Theatre, N. Y., beginning Feb. 1. . . .

The 17th annual National Folk Festival will take place in St. Louis, April 4 to 7, at Kiel Municipal Auditorium.

National Opera Day was proclaimed by **Mayor Impellitteri** of N. Y. on Jan. 13, speaking in the intermission of the "Met" Opera broadcast, he said he would do all he could to help opera in the metropolis. . . . **Margaret Truman** will sing in Paris and Bordeaux in May, the former appearance being at the Opéra and the proceeds will be donated to a sanatorium maintained by Franco-American Society à la Gloire de Lafayette.

Risë Stevens suffered a slight accident in Der Rosenkavalier on Jan. 11, when a tiny bit of glass from a goblet broken during the action rebounded and cut her right eye, but she went on with the performance, though receiving medical attention backstage. . . . **Edwin Franko Goldman** has been named recipient of the 18th annual **Abraham Lincoln Award** for "distinguished service to the City of N. Y.", from 4,000 students of the Lincoln High School. . . . Local 802 has opened contract negotiations with major radio and TV networks, demanding that all "reproduced music" be taken off the air between 8 a.m. and midnight. . . .

Toscanini invited five schools of music (Juilliard, Mannes, Manhattan and Chatham Square) each to send two honor students to be his guests for the Jan. 27 performance of Verdi's Requiem at Carnegie Hall. . . . The 7th annual month-long Music Festival of the National Jewish Music Council opened on Jan. 20. . . . **Bjoern Andreasson,** violinist, of the sonata duo **Andreasson** and **Weiss,** was married recently to **Margaret Moyse,** daughter of **Marcel Moyse,** French flutist. . . . Also among the newly-wedded couples are **Nikolai Lopatnikoff,** composer and professor of music at Carnegie Institute of Technology, Pittsburgh, and **Sara Henderson Hay Holden,** poet. Congratulations! . . . A tractor was the unique gift meted out to **Rudolf Serkin,** pianist, by the Philadelphia Orchestra, at whose Pension Fund he was a soloist; seems he needed one for his Vermont farm. . . . A memorial program of works by **Kurt Weill** will be given in Town Hall, Feb. 3, including his Three Penny Opera in concert form, with his widow, **Lotte Lenya,** participating. . . .

A Representative Committee of Radio and Television Musicians has been formed in N. Y. under AFM auspices to "make the public aware of the dwindling amount of live symphonic music being broadcast over the radio". . . **Arnold Franchetti's** children's opera, The Lion, was premiered by the Connecticut School of Music, under the auspices of the Music for Children Committee of the New London Civic Orchestra, Inc.

Squibb's will sponsor the **Toscanini** series with the NBC Symphony Orchestra. . . . **Menotti's** The Consul had its first performance at La Scala on Jan. 22, with two American singers of the original New York company, **Marie Powers** and **Andrew McKinley,** in the cast.

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NEW PUBLICATIONS IN REVIEW

Books: Vienna's Golden Years of Music (1850-1900), by Eduard Hanslick, translated and edited by Henry Pleasants III (Simon and Schuster, N. Y., $3.75). At last, a selection of the writings of Vienna's famous critic, Eduard Hanslick, the Wagner-despiser, the Brahms-lover. The book makes interesting reading, even if it is not, nor could be, a representative example of the critic's work. True, Mr. Pleasants has had to pick and choose; and he has selected mostly those aspects of Hanslick's criticisms that center around Wagner, including the long treatise he wrote from Bayreuth. Perhaps Mr. Pleasants had the right idea, for it was this Hanslick-Wagner controversy that has made the critic's name well known. At the same time there are other aspects to his writings. One would have liked, perhaps, a little less about Wagner—we know where Hanslick stood in that respect—and a little more of his contemporary, bread-and-butter criticisms about the artists he heard in the course of daily events. There are a few of those given—criticisms of Ole Bull, Tausig, Rubinstein, Rosenthal, Lilli Lehmann and others—and they only whet the appetite for more. Maybe a supplementary volume would take care of them. It must be said, on the basis of this book, that Hanslick was a rather ponderous critic with little subtlety—but he was honest and uncompromising, and told the truth as he saw it. A few mistakes are present: the footnote on page 82 has Brahms' Schumann Variations as Op. 1, No. 9 instead of Op. 9; on the following page a reference is made to Brahms' Piano Quartet in G major (instead of G minor—was this Hanslick's mistake or the translator's?); Jommelli's name is misspelled in several places; and a reference is made to Beethoven's B major sonata instead of B flat on page 210. The latter is the translator's fault; B in German is equivalent to our B flat.

A Dictionary of Vocal Themes, compiled by Harold Barlow and Sam Morganstern (Crown Publishers, N. Y., $5). Here is the companion to A Dictionary of Musical Themes. Like its predecessor, it lists the leading themes of standard and not so standard compositions—over 8,000 themes are indexed, the publishers claim—and provides the means of identifying a theme when the melody but not the name is remembered. Simply transpose to C major or minor and look it up under the note sequence at the end of the book. The first volume in the series proved a useful book to have around, and there is no doubt that the present one will find an equal place on music lovers' shelves. A hasty spot check reveals no errors of any importance except under the Jerome Kern entry. Nine themes had to be omitted because of a publisher's refusal to allow them to be printed.

The Harp, by Roslyn Rensch (Philosophical Library, N. Y., $6). This is a handbook on the harp that contains much information about a popular but rather mysterious instrument. Miss Rensch has addressed her book primarily to the harp student, but there is much that the general reader will find of interest. There are chapters on the history of the instrument, various types of early design, single and double action instruments, and information about the tuning and technique of the harp. More specialized are lists of music, recordings, etc., which occupy a prominent part of the book.

Old Friends and New Music, by Nicolas Nabokov (Little, Brown & Co., $3.50). Less a biography of Nabokov than some reminiscences by him, this book is a charmingly written, informative account of the composer's boyhood in Russia and his later dealings with such notables as Diaghileff, Stravinsky, Prokofieff, Koussevitzky and others. Ballet lovers will find much of interest in the section dealing with Diaghileff and the Ballet Russe, for which Nabokov composed a ballet score; and music lovers will enjoy Nabokov's uninhibited accounts of his relations with various important people in the musical world. There is, too, a fine chapter on music in Occupied Germany—a chapter that verges on sociology and international relations as well. Nabokov writes with humor and sensitivity, and with a keen, observant mind. His book will hold any reader's attention from beginning to end.

Operetta: The Lantern Marriage, by Jacques Offenbach (Edward B. Marks Music Corp., $1.25 for vocal score). The Lantern Marriage was one of Offenbach's first successes, and it remained quite popular during his lifetime. Has it ever been presented in New York? It is a joyous, bubbling little thing that would be ideal for a small group looking for a novelty. The casting calls for a tenor and a soprano in leading roles, another pair of sopranos and an announcer (a speaking part). The plot has to do with a farmer who takes a wife: it's rather thin (the plot, not the wife), but properly frothy and amusing. The orchestration calls for flute, oboe, two clarinets, bassoon, two trumpets, two horns, percussion and strings. According to the publisher, the parts are so arranged that a very small orchestra can be used, even as little as string quartet, clarinet and piano.

Songs: Longing; I Did Not Know, by Vittorio Giannini (Elkan-Vogel Co., 60c and 50c respectively). Both of these songs are set to poems by Karl Flaster, and both are for high voice. Longing is a charming, romantic song with a graceful piano accompaniment. I Did Not Know is more intense, with rich Strauss-like harmonizations. They would grace any American group in a song recital.

Viola and Orchestra: Rhapsody, by Tibor Serly (Southern Music Co., $1.50 for viola and piano reduction). Mr. Serly has created this work on folk songs harmonized by Bela Bartok. The score is in one movement, in the nature of a free fantasia, with the solo viola given long improvisatory moments in the opening section, Moderato. Later there is more direct folk material in the nature of Bartok's Roumanian Dances—swinging, sweet, rhythmically piquant. The solo part is of moderate difficulty, with a fair amount of multiple stopping included.

Narration with Music: The Story of a Princess; lyrics by Theresa A. Larkin, music by Joseph Wagner (Mills Music, $1.50 for vocal and piano conductor). This work is subtitled "A Musical Fable for Children of All Ages," and is an adaptation of Oscar Wilde's "The Birthday of the Infanta." It is scored for narrator, four-part chorus (optional) and orchestra. The composer has treated the story in a literal manner, with considerable skill in creating the various mood effects—the pompous feeling of the Spanish court, the yearning of the dwarf, etc. In a foreword to the edition, the composer points out that although the score is intended primarily for concert use, stage adaptation is entirely possible.

Trumpet and Drum: Trumpet and Drum, by Philip J. Lang (Mills Music, $1.25). The present edition is for trumpet, snare drum and piano solo, but the work also is scored for the two solo instruments with band accompaniment (full or symphonic). The composer has intended this work as "a little fantasy of two small boys, one who proudly possesses a trumpet and the other a drum." They play, and parade down the sidewalk, imagining a real parade band accompanying them. The music follows this little program closely. The trumpet is in B flat, and the composer asks for "a street drum (not too deep, as a heavy tone is not desired) harnessed to a performer who plays standing."

Horn and Piano: Sonata, by Anthony Donato (Remick Music Corp., $2.50). This work, commissioned by the National Association of Schools of Music, is one in Remick's series of contemporary works for brass instruments. There are three movements—Briskly, with abandon; Very slowly; Boldly. The harmonic idiom is modern; the composer likes intervals like seconds or ninths. He does not overburden his material, which is modestly laid out and well balanced, with much clarity to the writing.

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DOWN PUBLISHER'S ROW

Scores: Lea Pocket Scores have brought out an interesting list of small-sized (5 by 6½) scores that really fit in the pocket. Now available are Bach's Well Tempered Clavier, the twelve Sonatas for solo violin and solo cello, the six Sonatas for violin and clavier, the English Suites and the French Suites, the seven Flute Sonatas and the three Sonatas for cello and clavier, all from the Bach-Gesellschaft edition. There also are two volumes of the Beethoven violin sonatas; a volume containing the Chopin Preludes, two piano sonatas and F minor Fantasy; the Brahms Violin, Cello and Clarinet Sonatas reprinted from the Gesellschaft der Musikfreunde edition; and a volume containing Schumann's Carnaval, Fantasiestuecke, Symphonic Etudes and C major Fantasy. All of these are photographic reductions of European editions, clearly printed. The price is 98c per volume.

Reprints: Associated Music Publishers have brought out a new series of Breitkopf editions. Included in it are Mozart's Horn Concertos—Nos. 1 through 4—and the Violin Concerto No. 7 in D (K. 271a), as well as the great Sinfonia Concertante for Violin and Viola, with piano reduction of the orchestral part. A real rarity is MacDowell's A minor Piano Concerto in a two-piano arrangement by the composer; it is a glittering, pianistic work that should be worth an occasional revival. Three volumes of Wagnerian orchestral studies include one for the horn, one for the oboe and English horn, and one for the cello. There also are two volumes of general orchestral studies for the cello.

Premieres: Yehudi Menuhin and Adolph Baller played the first U. S. performance of William Walton's new violin sonata for a gathering of musicians and publishers at the Ritz-Carlton Hotel on Jan. 8. Henry Z. Walck was the host. The work is published by Oxford University Press. . . . Bernard Hoff's third symphony, Eretz Israel, will receive its first hearing on Feb. 4. It will be played at the Brooklyn Museum by the Kinor Symphonietta under the direction of Siegfried Landau, and will be broadcast over WNYC. . . . Antonio Veretti, a young Italian composer of considerable promise, had his Sinfonia Sacra, a symphony in three parts for male chorus and orchestra, played by Antal Dorati and the Minneapolis Symphony on Jan. 19. . . . The Beal Twins premiered Martinu's Concerto for Two Violins and Orchestra on Jan. 14 with the Dallas Symphony Orchestra under the direction of Walter Hendl.

Medley: Mills Music has issued Alex North's themes from Death of a Salesman in simplified piano arrangements. . . . Three songs by George H. Gartlan—The Land O'Romance, Wishes Three and A Broth of a Boy—are now in the M. Witmark and Sons catalogue. . . . Three Russian songs—Our Master, by J. Sakhnovsky; Deserted Garden, by R. Gliere; and Cradle Song by V. Rebikoff—are now available with English translations by Wladimir Lakond and English adaptations by Olga Paul. They are published by Edward B. Marks Music Corp. . . . Arnold Zemachson has just completed a large work for orchestra and organ, Israel. . . . Songs to Grow On, a collection of folksongs for children by Beatrice Landeck, is now in its third printing.

Toronto Concerts Under Way

TORONTO.—International Artists series, Walter Homburger, manager, have presented, from October through January, recitals by Ferrucio Tagliavini, Erna Berger, Hildegarde, Solomon, Robert Casadesus, Andres Segovia and the Vienna Choir Boys, and an evening of "Opera Backstage," with an operatic cast and Herman Geiger-Torel, stage director. Lotte Lehmann appears on Feb. 5 under these auspices; Benno Moiseiwitsch, March 5; Vladimir Horowitz, March 19; Victor De Sabata conducting the Toronto Symphony, April 3; Byron Janis, April 9; Jan Peerce, April 16, and William Kapell, April 23. These events take place in Eaton Auditorium and Massey Hall.

Premieres for Columbia University

The Columbia University Opera Workshop will present Giants in the Earth, a new opera based on Rolvaag's novel, by Douglas Moore and Arnold Sundgaard on March 28 at Brander Matthews Theater. The production is under the stage direction of Felix Brentano and the musical direction of Willard Rhodes. Ten performances of the work are scheduled between March 28 and April 7.

Three concerts of contemporary chamber music are announced by the department of music of Columbia University for Feb. 10, March 17 and 31. The New Music String Quartet will play scores of Sessions, Milhaud, Webern, Stravinsky, Hindemith, Rudhyar and Casella. Each program includes a first New York performance.

"Met" Auditions of Air Announce Closing Date

The American Broadcasting Company announces that as of Feb. 1 all application for the Metropolitan Opera Auditions of the Air will have closed. This includes the New York area as well as all regional auditions centers. The Auditions of the Air, now past its half-way mark in the twenty-week series, will announce the winners on its last broadcasts the latter part of March.

Portland Series Opened

PORTLAND, ORE.—The Ellison-White Bureau inaugurated its series here on Jan. 9 with a recital by Joseph Szigeti. On Feb. 3, Clifford Curzon will be presented; Feb. 8, Vienna Choir Boys; Feb. 10, Risë Stevens; March 3, Jan Peerce; March 6, Marian Anderson; March 18, Roland Hayes; March 29, James Melton; April 3, Isaac Stern; April 14, Hildegarde; April 27, Hazel Scott. Frank Andrews heads the Ellison-White Bureau.

PASSED AWAY

MAX P. CUSHING, 64, organist, choral conductor and vocal coach, died at his home in New York on Jan. 12. He was born in Bangor, Me., and graduated from Bowdoin College, spent two years as an instructor at Robert College in Istambul, then entered Columbia University, where he received the degree of Ph. D. During the First World War, Dr. Cushing served with Army Intelligence overseas, and later held various teaching posts, also serving as organist and choirmaster of the Washington Cathedral for several years.

MRS. JOHN McCLURE CHASE, 79, member of the board of directors of the National Federation of Music Clubs, and former president of the New York State Federation of Music Clubs, died at her home in New York on Jan. 20. The former Kate Fowler, she was born in Binghamton, N. Y., played the organ and directed the choir of a church in that city at 16, and later studied under Richard Henry Warren in New York and studied in Europe. She had been the leader of the chorus of the N. Y. City Federation of Women's Clubs and was conductor of the National Federation of Women's Clubs Choral. Mrs. Chase had served as president of the Liberty District of the N. F. M. C., which established four scholarships at the Chautauqua, N. Y., summer music school in recognition of her work in promoting music. She also suggested the establishment of the National Foundation for the Advancement of Music. Her husband, John McClure Chase, inventor, died twenty years ago. A brother, Robert W. Fowler, survives.

NATALIE SATIN RACHMANINOFF, 70, widow of the noted pianist-composer, Sergei Rachmaninoff, died on Jan. 17 in the Polyclinic Hospital, New York, after suffering a heart attack. She was married to the composer in 1902. Until its disbandment in 1949, she was honorary president of the Rachmaninoff Fund, a memorial planned to aid young musicians. She recently presented a collection of the composer's MSS. to the Library of Congress. Surviving are two daughters, Mrs. Irina Wolkowsky and Mme. Tatiana Conus; a granddaughter, Mrs. Dalia M. Coors, and a grandson, Alexander Conus.

DINU LIPATTI, 33, Roumanian pianist, one of the prominent younger artists of the keyboard, died recently in Switzerland. Lipatti studied with Florica Musicesco, Nadia Boulanger and Alfred Cortot. He appeared with pronounced success in European cities and is known in this country for his outstanding recordings.

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BERNICE FROST SAYS...

HOW MUCH TECHNIC?

"How much technic should the early grade piano pupil be given? Is there not a progressive and balanced technical presentation for each pupil? How much time should be spent on technical exercises?" These and other questions of like nature have been received by the writer of this department during the past four months.

Because there has been a trend in recent years to build a pupil's technic through a carefully selected repertoire, some teachers have the mistaken idea that this means a letting up on technical work.

On the other hand it should—and does—mean an increase in application and concentration in the development of technical skills.

Just as there are definite progressive goals to be met in the day school grade levels, there are definite musical and technical accomplishments for each grade level in piano education.

Many teachers, not evenly grading their technical requirements, find a pupil reaching a point where the lessons are too difficult. Often the pupil is blamed, when it is only short-sightedness or lack of perception on the part of the teachers.

Progressing Technically

The basic piano materials written by established educators will, for the most part, present repertoire with progressive technical content. For everyone—both teacher and pupil alike—it is the easiest form of technical work, is interesting and shows immediate results. (This is true only, of course, if the teacher insists on the proper practice procedures.)

There should be special exercises given to every pupil for his or her individual needs. These may be exercises which the discerning teacher writes or arranges himself.

(The writer has always deemed it better not to mention writings of her own. But because of the interesting questions on technical problems, a new book, Solo Technic, Book One, may help in giving technic through short solos. It was written in response to continued requests for some such material. The first grade fundamental technic is offered. While in itself it may not be enough for every pupil, it will be for many; and for the others who need more material, it will give the foundation of basic principles.)

Today we find technical development easy and interesting, but it must always be purposeful, interesting and MUSICAL as well.

College Students

I have many college students who are studying piano purely for pleasure. Some of these are using the subject as a minor requirement and a certain amount of work must be done.

They have only one hour daily for practice—how should it be divided and what should be stressed? They want good music, have no desire for lighter or popular music and are delightful to work with. K. D., MINN.

That these students desire only good music must be not only satisfying but also inspirational.

With only one hour daily for practice the time should be divided into three sections—technic, repertoire and sight reading.

Some repertoire must be memorized—there must always be something pupils can play. The sight reading should be stressed.

Lack of Retention

What does one do with a pupil whose musical retention is lacking? This nine-year-old tries in every way, has a desire to play the piano, and is musical, but lacks the quality mentioned above. F. V., NEV.

There are some pupils who find memorizing more difficult than others. Spend much time on this activity at the lesson, so that the pupil will know HOW *to memorize. Too often the pupil is told to go home and memorize without having been given the slightest idea of how to go about it. Begin with easy, attractive solos—with one melody line divided between hands, in quarter note rhythm and simple form.*

Sight Reading

What does one do with a child who plays reasonably well second grade material, but cannot learn to sight-read? G. B., N. Y.

Give this pupil much easier music, not only as sight reading work but as part of lesson preparation. Also play duets or duos at every lesson. Delay entering third grade for as long as possible.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

FROM THE AEGEAN, by Anis Fuleihan, $1. The title indicates a geographic inspiration for four delightful pieces enentitled Serenade, Tango, Sicilienne, and Greek Dance. For Grade 5 but not of virtuoso demands, so that an advanced student finds musical reward in his grasp with this fresh, meaningful material. Southern Music Publishing Co., Inc., N. Y.

SQUARE DANCE, 40c, WALTZ, IT WON'T STOP RAINING, and SCHOOL'S OUT, 50c each, and TARANTELLA, 60c, by Mark Lawner. These pieces are grouped in a suite called "Five Children's Pieces" and reveal an original and understanding manner of writing for grades 3 and 4, combining tasteful use of the contemporary idiom and technical requisites on a child's level. Weintraub Music Co., N. Y.

INTRODUCTION TO DISSONANCE, by Stanley Applebaum, $1.50, Vol. 2. Some 45 little pieces and exercises which acclimate the novice's musical thinking to the simpler dissonances which may be found in today's music. The ear, eye, and fingers learn to grasp and handle easily this important device in music of character. Hargail Music Press, N. Y.

THUNDERSKY, by Ted Harris, 50c. This short piece is musically complete in spite of its brevity. Children will be eager to hear it, as well as play it. Grade 2. Students Music Publishing Co., Brooklyn, N. Y.

For Voice

DOUBLE FEATURE, by Paul Sargent, 60c. A humorous account of a frustrated movie-goer. The music is gay and rhythmic, and tells its story in a conversational manner. Medium voice. SUMMER STARS, 50c, THE WIND SINGS WELCOME, 60c, and TAWNY DAYS, 50c, by Elinor Remick Warren. These 3 songs with piano accompaniment are from the cycle "Singing Earth," for solo voice and orchestra, the words for which are from "Smoke and Steel" by Carl Sandburg. The music is of intense emotional and dramatic character and will do justice to the interpretation of a musicianly vocalist. Reaching depths and contrasting heights, these are difficult and musically rewarding songs. High, medium and low voice. I SAW A LITTLE TAILOR, by E. R. Warren, 50c. A refreshing, humorous whimsy which speeds through an amusing story. High, low voice. GOD IS LOVE, by H. Alexander Matthews, 50c. Using text from St. John's first Epistle, this is a sincerely stated devotional song. High voice. Theodore Presser Co., Bryn Mawr, Pa.

Instrumental

TEN SKETCHES, by Harold Berkley, in 2 Bks., $1 each. Each book has 5 violin pieces which attain musical value, specially in view of their being in first position. All in a firm character and style, involving various technical problems, with a fitting piano accompaniment. Carl Fischer, Inc., N. Y. THE THREE BEARS, by Lowndes Maury, 50c. A string trio (violin, cello, piano) for beginners on those instruments. Very easy and short. Theodore Presser Co., Bryn Mawr, Pa.

Leventritt Award Open

The Edgar M. Leventritt Foundation announces its twelfth annual competition. It is open this year to pianists and violinists between the ages of 17 and 25. The award now includes appearances not only with the New York Philharmonic-Symphony but also with other major orchestras. Preliminaries are set for New York this spring, the finals in the fall, with exact dates to be announced. Applications must be filed by March 15, 1951. Blanks giving the rules and qualifications may be obtained at leading music schools or by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York 4, N. Y. The award was founded in memory of the late Edgar M. Leventritt, New York lawyer and music lover.

Young Pianist with Philharmonic

Susan Starr, eight-year-old pianist, whose father is a violinist with the Philadelphia Orchestra, was the soloist for the New York Philharmonic-Symphony's Jan. 6 Concert for Young People at Carnegie Hall. Under the baton of Igor Buketoff, she played the last movement of Beethoven's First Piano Concerto, and received warm applause for a highly creditable reading. Mr. Buketoff led the orchestra in numbers by Smetana, Haydn, Johann Strauss and Gliere, and propounded a series of questions on the music played, which were answered promptly and correctly by the young listeners. D. T.

Loewenguth Recordings

The Loewenguth Quartet, which has been giving concerts in England, Switzerland, Germany and France, recently recorded Albert Roussel's String Quartet for Deutsche Gramophon Gesselschaft.

Josephine Cunningham, artist-pupil of Betsy Culp Dornay, has been engaged for a series of concerts with the North Carolina Symphony Orchestra.

Up and Down the Guild Keyboard

By Grace White

Guild Program at Convention

Two hundred and fifty people arrived at two o'clock and remained throughout the program and tea given by the National Guild of Piano Teachers as its contribution to the MTNA Convention at the Shoreham Hotel in Washington, D. C. Credit for the success of the program and excellence of all arrangements belongs in a large measure to LaSalle Spier, Guild chairman in Washington. Mr. Spier's own pupils, Janet Babigan and Hilda Ann Offerman—the youngest people, with one exception, to be programmed on any of the convention affairs—played with artistry, insight and poise befitting the most experienced performers.

Richard Werder played a half hour recital of unusual content, with authority and fine effect. Dr. Werder was heard early in January in New York. He makes his home in Washington, and is an adjudicator for the Guild. Previously, he won a cash prize in the Artist category of the Guild Recording Competition.

Elizabeth Davis spoke on the value of high standards as exemplified by the Guild and the Baltimore Music Teachers Association, of which she is president.

Dr. Allison Presides

Interest centered on the Founder and President of the Guild, Dr. Irl Allison, who was met by some of the members for the first time. He presided at the session, introducing the pianists and speakers briefly, and in closing, stressed the fact that the Guild accomplishes its greatest mission with the development of the average pupil. While the gifted student has the higher Guild goals set especially for him, the pupil who studies music for general cultural development should have the advantage of working toward Guild aims that are within his reach and the encouragement of participating in this great national movement at audition time.

At the close of the program, the chairmen of East Coast cities introduced those present to Dr. and Mrs. Allison, and all appreciated the charming tea arranged by Mrs. Iva Loughlen Guy and her committee of Washington Guild members. Hans Barth, who was scheduled to speak, was unable to be present.

Other Sessions

Guild members on other sessions of the convention were: Goldie Taylor (Cincinnati); Elizabeth Davis (Baltimore); Bessie Ryan (Chicago); Florence Binkley (Oklahoma City); Josephine Fry (New York); Marguerite O'Leary (California); Erma Alexander (Baltimore); Edwin Hughes (former National President of MTNA, New York); Mrs. Curtis Smith (Waco); Richard McClanahan (New York); Stanley Sprenger (Philadelphia); and Rose Raymond (New York).

Zola Mae Shaulis, who as a pupil of Elsie Glaspey, was a cash winner in Guild Auditions, starred at the Pennsylvania State Luncheon, and was especially introduced by Dr. James Francis Cooke.

Scholarships Offered

Six new scholarships are being offered to 1951 winners of Guild High School Diplomas with high ratings and proper credentials: $1,000, Rollins College, Winter Park, Florida; $500, Los Angeles Conservatory, California; $200, Academy of Music of San Francisco, California; $125, Manhattan School of Music, New York; $125, Oklahoma City University, Oklahoma; $100, Chicago Musical College, Illinois.

Notes on the Keyboard

Three Artist students of Guild Members, seasoned by Guild Auditions, have won the three places offered this year in the competition conducted by the Brooklyn Music Teachers Guild, and each will give a recital at the Brooklyn Academy of Music this spring. They are Carlyle Seymour (pupil of Mrs. J. C. Seymour, Walter Charmbury and Edwin Hughes); Diana Okkalides (pupil of Helene Diedrichs) and Ami Aloni (pupil of Alfred Mirovitch).

Milton Schafer, winner of a cash prize in the Artist category, gave a half hour program in January for the Piano Teachers' Congress of New York.

Zor Kazan, High School Diploma Winner of Raissa Tselentis, played a recital on the New York Times Station, WQXR.

Inez Palma will be soloist with the Mt. Vernon Symphony on March 31.

Doris Frerichs in December gave a program on the New York City Station (WNYC) under the auspices of Mu Phi Epsilon.

Edwin Hughes, distinguished teacher, author and editor of New York, founder and Executive Secretary of the National Music Council, and president of The Bohemians, read a paper to the large gathering assembled for the Guild program during the convention in Washington. He had given the same address the previous morning to the small group which attended the College Music session; his subject was: "Does the Private Teacher or the College and Conservatory Better Contribute to the Development of Music and Musicians?" He stressed the value of high standards in teaching and the part that the Guild has played in improving these throughout the country. Mr. Hughes, a native Washingtonian, still travels there from New York frequently, and the last previous convention the MTNA held in the Capital was during Mr. Hughes' term as its National President.

James Reistrup, pianist and lecturer, who was born in America of Danish parentage, had European training. He is a composer of the MacDowell Colony; Professor of Piano in Morningside College, Iowa; a pupil and friend of Rudolph Ganz, and a much sought-after adjudicator for the Guild. Professor Reistrup was present at the convention session when his succinct and original Etude was given a brilliant performance by Richard Werder, his former pupil.

Louis Kohnop, pianist, who is a Guild Faculty Member and Adjudicator, will give a New York Town Hall recital on Feb. 21 at 8:30. He is a graduate of the Juilliard School and the Cincinnati Conservatory, and is at work on his doctorate in Chicago; has studied with Dorothy Payne, Carl Friedberg, Severin Eisenberger, Addison Atspach, Olga Samaroff, Rudolph Ganz, Hans Rosenwald, Percy Grainger and Robert Goldsand. Mr. Kohnop won the annual competition conducted by the Society of American Musicians and was awarded a debut in Orchestra Hall, Chicago (Musical Arts Piano Series). He will also play in Canton, Ohio, on Feb. 8, and appear as soloist with the Chicago Symphony on Feb. 24.

Workshops for Piano Teachers

The Piano Teachers Congress, Josephine Fry, president, is presenting two Piano Workshops for teachers this month, with Dr. Raymond Burrows and Fay Templeton as instructors. Workshop A will be held in Steinway Hall, Feb. 12, 14, 16, 19, 21 and 23; Workshop B in Carl Fischer Concert Hall, Feb. 13, 15, 16, 20, 22 and 23; and there will be a special evening session on Feb. 17 in Steinway Hall.

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Cornell College Advances Festival

MT. VERNON, IA.—The annual May Music Festival of the Conservatory of Music of Cornell College, Mt. Vernon, Iowa, will take place on April 26, 27 and 28, instead of in May. The change makes possible the appearance of Rafael Kubelik as director of the Chicago Symphony, which has participated in the festival since it was led by Theodore Thomas in 1903. The Cornell Oratorio Society, of which Dr. Paul Beckhelm, director of the Cornell Conservatory, is conductor, will appear with the Chicago orchestra under Mr. Kubelik's baton .

The Cornell 60-voice choir, under June McConlogue, will sing before the North Central division of the Music Educators National Conference in Fort Wayne, Ind., on April 8. Ruth Ray, teacher of violin at Cornell, gave a faculty recital in King Memorial Chapel on Jan. 18, accompanied by Olga Sandor. Susanne Danco, Belgian soprano, is scheduled for a recital at Cornell on Feb. 27.

Earlier in the season, the conservatory presented Rudolf Firkusny, pianist, and, in December, the Cornell Oratorio Society directed by Dr. Beckhelm in their 46th annual performance of Handel's Messiah. The orchestra was prepared for the occasion by Lloyd Oakland, professor of music education, and soloists were Carolyn Blakeslee, soprano; Elizabeth Brown, contralto; Charles Curtis, tenor, and Charles Speaker, bass.

Bellison Forming Ensembles

Simeon Bellison, clarinetist, is organizing and will conduct woodwind and chamber ensembles at the New York Musical Institute Foundation. These groups will consist of the Bellison Clarinet Ensemble, from 40 to 60 members, comprising the entire clarinet family and 10 to 14 auxiliary instruments, such as percussion, harp, trumpet; the Woodwind Ensemble, which will also join with strings and other instruments, and with the Bellison Clarinet Ensemble; the Mixed Ensemble of strings and woodwinds, to be used in conjunction with the winds in all group combinations possible. In the case of the Bellison Clarinet Ensemble, a large and varied library of special arrangements of classic to modern music is available, and composers and arrangers will be encouraged to write new works for this group. Participation is designed to give clarinetists the advantages of prerequisite training, practice and polish; to preserve and develop greater interest in the study of the clarinet, and maintain the highest standards of artistry; and thus become an opening to membership in leading orchestras, bands and ensembles. The group will also aim at self-support by performance in public concerts, broadcasts, television, cultural and charity programs. Auditions are available for all instrumentalists, veterans eligible to study under the G.I. Bill of Rights, as well as non-veterans.

Sundelius Summers in Maine

Marie Sundelius, former Metropolitan Opera soprano, now of Boston, is a member of the Harrison (Me.) Community Studio Association and teaches there each summer. Her cottage on Long Lake has been her summer residence for many years.

TV AT THE COLLEGE OF MUSIC OF CINCINNATI

Television Classes Featured At Cincinnati College of Music

CINCINNATI, O.—One of the first schools to install TV courses leading to academic degrees is the College of Music of Cincinnati. Studios have been equipped in Music Hall, home of the Cincinnati May Festival, next door to the college. The college's managing director, Fred Smith, and Uberto T. Neely, director of the radio-television department, state that the college is able to produce any type of TV educational or commercial program, utilizing facilities of the entire school, including the College Symphony, the chorus, instrumental and vocal soloists and ensembles, the dance, drama and Opera Workshops. An arrangement has been made with the Art Academy of Cincinnati whereby art students will design and construct sets and backdrops for the TV productions, as well as for opera performances of the school.

A student of the College of Music of Cincinnati, by faculty recommendation, may elect a major and continue with advanced specialized training leading to a degree of bachelor of fine arts in radio-TV education. Evening courses, not leading to a degree, are conducted for non-professional and business people. Mr. Smith said the present need is for training television personnel to staff the 500 and more television stations that it is expected will be in operation by 1955.

Manhattan School in WNYC Festival

The Manhattan School of Music will give the first orchestral concert in the twelfth annual American Music Festival sponsored by New York's municipal radio station, WNYC, from Lincoln's Birthday through Washington's Birthday. In addition to the orchestra, conducted by Harris Danziger, two choruses will participate with Hugh Ross, head of the school's choral and ensemble and choral conducting department, directing one, Darrell Peter, the other. The premiere of a choral work, Promised Lan', by Granville English, is programmed, as well as compositions by Carl Ruggles, Howard R. Brubeck, Vincent Persichetti, William Bergsma and John Alden Carpenter, the latter represented by an early work, the Concertino, with Joseph Seiger, piano soloist.

Events at the school this month include a series of Bach recitals of recordings selected from the recently released Prades album made last summer at the festival directed by Pablo Casals. Leopold Teraspulsky, a Casals pupil and member of the festival orchestra, will be commentator. These programs begin on Jan. 26, and are free to the public.

WQXR to Audition Students For New Broadcast Series

A new broadcast series entitled Musical Talent in Our Schools will begin in April over WQXR, radio station of the New York Times. The programs, under the direction of Abram Chasins, will present solo violin and piano performances featuring students from the New York metropolitan area. Serving on a five-man panel to choose the young artists are Jascha Heifetz, Vladimir Horowitz, Rudolf Serkin, Olin Downes and Mr. Chasins. Auditions, Mr. Chasins emphasized, will avoid the atmosphere of a "contest." "There are no winners or losers," he said. "No child will eliminate any other. The function of the judges is to determine how many of the youngsters heard, in their opinion, are sufficiently well prepared to be heard on the broadcasts. The more there are, the happier we shall be." All five judges are hearing the finalists, ranging in age from nine to 17 years, at three sessions at WQXR on Jan. 25, Feb. 3 and Feb. 19.

This project was initiated by Mrs. Arthur Hays Sulzberger, director of special activities of the New York Times, and worked out in cooperation with the New York City Board of Education, the school systems of the New York and Brooklyn Dioceses, the Music Education League, and leaders from private schools. Preliminary auditions have been held in the public schools under the supervision of George H. Gartlan, director of music, and at WQXR.

Mannes School Benefit Concerts

Three faculty concerts are scheduled by the Mannes Music School for the benefit of the Clara Damrosch Mannes Memorial Library Fund. The first will be an evening of chamber music, Feb. 2, presenting George Feher, cello; Katharine Foy, piano; Harold Goltzer, bassoon; Philip Kirchner, oboe; Leopold Mannes, piano; Roman Totenberg, violin; Eric Simon, clarinet; Mildred Wummer, flute. On March 2 Ralph Herbert, with Paul Berl at the piano, will give a song recital. The third event brings Frank Sheridan in a piano program on April 6. All programs will be held at the Mannes School.

Music Centre Conservatory Event

The Music Centre Conservatory, Sy Karr, director, presented students of Alfred Hopkins and two guests, the sopranos Phyllis Applegate and Gloria Calitri, students of Herta Sperber, on Jan. 14 at Nola Auditorium in Steinway Hall. The program consisted of excerpts from The Magic Flute, The Marriage of Figaro and Pagliacci. Participants included Antoinette Rutigliano, soprano; Frank Barrucco, Charles Bolas, Hugh Hurd, Warren Kuntashian, and Louis Shayman, tenors; Floyd Adams, Frank Bevilacqua, Alexander Dornstauder, baritones; Ernest Barkett and Carl Carlgren, basses and the Music Centre Glee Club directed by Mr. Hopkins.

Highlights were two choruses from The Magic Flute sung by the Glee Club. The group proved an asset in the background to the aria O Isis and Osiris sung with impressive dignity by basso Ernest Baskett. The trio from the same opera was well sung by Miss Applegate as Pamina, Mr. Adams as Papageno and Mr. Shayman as Monostatos. Mr. Dornstauder revealed artistic flair in the three Figaro arias and shared applause with Miss Rutigliano in a duet from the same opera. Miss Calitri and Miss Applegate gave a spirited rendition of the Letter Duet. In the Pagliacci excerpts, Mr. Bevilacqua sang the Prologue with understanding and pleasing voice.

Piano accompaniments were provided by Miss Sperber, Mr. Hopkins and Winston Melvin, the latter a student at the Music Centre. D. B.

Brandeis Youth Scholarships

A grant of $10,000 in music scholarships has been announced by Dewey D. Stone, president of the Brandeis Youth Foundation, in connection with Jewish Music Month. The scholarships are with the Art Institute, a development of the Brandeis Camp Institutes sponsored some ten years ago by the late Justice Louis D. Brandeis, and under the guidance of Dr. Shlomo Bardin for the training of Jewish youth for leadership in Jewish cultural life in America. The curriculum includes coaching in vocal and instrumental repertoire, theory, composition, conducting and program-making, and is under the direction of Max Helfman. Among faculty members are Prof. Solomon Rosowski, Ernst Toch, Castelnuovo-Tedesco, Eric Zeisl, Heinrich Schalit, Julius Chajes, Erwin Jospe, Bracha Zefira, Robert Cornman, Annaliese Landau. Applications for scholarships should be made to Max Helfman, Brandeis House, 115 W. 87th St., New York, N. Y.

La Forge-Berúmen Events

Lily Pons sang Frank La Forge's arrangement of the Mozart variations Ah! vous dirais-je, maman, in the second act of The Barber of Seville at the Metropolitan Opera House on Dec. 6. Ralph Quist, tenor, with Mr. La Forge at the piano, gave a request program for the Piano Teachers Congress at Steinway Hall on Jan. 4, presenting a half-hour of old Italian songs.

Blanche Gaillard, artist-pupil of Ernesto Berúmen, appeared in piano recital at the La Forge-Berúmen Studios, playing classical, romantic and modern works.

Robert Powell Students Heard

CINCINNATI, O.—Several pupils of Robert Powell, member of the artist voice faculty of the Cincinnati Conservatory of Music, were in the cast of the conservatory's Opera Workshop presentation of Act II of Carmen on Jan. 15. Cecelia Ward was Carmen, and the other Powell students were Majel Cohn, Joyce Fisher and Kruesi Westbrook. Mrs. Ward will be soloist with the Shreveport (La.) Symphony on March 20. She has appeared in concert in New Orleans, Alexandria, Louisville, Cincinnati and elsewhere.

Herbert Ricker's Engagements

OKLAHOMA CITY, OKLA.—Herbert Ricker appeared in faculty recital before the Teachers' Seminar at Sherwood Music School, Chicago, before opening his Oklahoma City Studio.

Lila Ricker (Mrs. Herbert Ricker) played at the general meeting in December of the Ladies Music Club of this city, offering an all-Chopin program. For two years the Ricker Studios have maintained a fifteen-minute radio program over KBYE here. Over 89 students have performed, recent participants including Joy Mahon, who made her professional debut in Kansas City last spring. Miss Mahon was heard in the first movement of Beethoven's "Waldstein" Sonata. Mrs. Harold Buttram presented Chopin Etudes and a Prokofieff number. Harold Edgar Long, a student of Mrs. Ricker, the Scherzo from Sonatine by Herbert Ricker, recently published by Carl Fischer. Hans Muenzer, former concert violinist of Chicago, now connected with State Teachers College, Denton, Tex., performed the Brahms Sonata in B minor for violin and piano with Mr. Ricker on Jan. 19 at the Oklahoma City University Auditorium for the open meeting of the Ladies Music Club.

Debussy Lecture-Recital Given by Alice Hackett

FORT DODGE, IA.—Alice Hackett, pianist and teacher, presented a lecture-recital on Debussy and his piano music at her studio here, and plans to repeat the program early in the year. Mrs. Hackett's recent activities have included a pupils' recital and two musicale-teas. She was for many years a pupil and authorized teacher of the late E. Robert Schmitz, and is a member of the Schmitz Council. A faculty member of the National Guild of Piano Teachers, she is an adjudicator for the organization. She has played in public many times, especially in concerts for young people, and is scheduled for several programs this season.

Cleveland Modern Series

CLEVELAND.—Another in the series of Contemporary Music Concerts at the Cleveland Institute of Music took place on Jan. 10. Arthur Loesser and William Kurzban played the Stravinsky Sonata for Two Pianos; Mr. Loesser was heard in Schoenberg's Six Pieces for Piano; Joseph Knitzer and Marianne Matousek Mastics offered Charles Ives' Violin Sonata, No. 4; and the Bartok String Quartet, No. 2 in A minor, op. 17, was played by Mr. Knitzer, first violin, Kurt Loebel, second violin, Frederick Funkhouser, viola, and Ernst Silberstein, cello.

Auditions for Children

The International Music Lovers Guild is auditioning children 7 to 17 years of age, vocalists, instrumentalists and ballet dancers, for their annual Children's Easter concert in Times Hall on March 31. The guild's manager is Miss Frieda Rummler, 894 Union St., Brooklyn 15, N. Y.

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